Line WEEKLY

WORLD MARKETS: THE KEY

See page 3.

Leo, gazing into his crystal ball, reveals—

WHAT A TREMENDOUS M-G-M FUTURE YOU HAVE!"

UNIVERSAL'S GREATEST TRIUMPH!

PHANTOM of the OPERA

IN TECHNICOLOR

GFD

GRAPH WEEKLY, 18/11/1943

Kinematograph WEEKLY

1,909. Thursday, November 18, 1943. Vol. 321

The BIGGER the feature—the more IMPORTANT the short—
A "DISNEY" EVERY TIME!

UBLICITY IS KEY TO WORLD MARKETS

British Failure

NEED FOR A PRODUCERS' PUBLIC RELATIONS OFFICER

HE appointment of a full-time Public Relations Officer to the British producing Industry is a first essential if we to enter the war and post-war markets properly equipped. vidence is forthcoming that British films, and particularly s, are not receiving the publicity which is their due in of the liberated countries. Owing to the supineness of our ividual producers, there is a complete lack in these ntries of photographs and other publicity material from itish sources.

Requests for this type of publicity passed on to the Ministry Information have been unfulfilled, because the material es not exist, and publishers and others interested have force fallen back on American pictures and dope.

t is time that British producers took this matter up seriously d availed themselves of the facilities afforded by the M. of I. contacts in foreign capitals.

As the prospect of the ending of the war comes nearer, and the possibility of securing markets overseas for British films assumes definite shape, a serious handicap to sales activities in all parts of the world is evident in the slack and haphazard manner in which publicity of British production activities is handled.

"Trade Follows the Film" was a slogan of one of the earliest British film drives, but this Royal exhortation appears to have lost its appeal to the British producing Industry.

This criticism is not urged against individuals whose business it is to handle whatever publicity material they are allowed to distribute, but against a lack of system which compares very unfavourably with the methods of our Transatlantic competitors.

There came into the hands of the KINE. the other week a rather tumbled copy of the *Tunisian Times*, printed and published and distributed free among British soldiers in Tunisia—the British equivalent of the American *Stars and Stripes*. The back page was adorned with an enticing picture of a film star—British? No, of course not, American.

Enquiries regarding the reason why a British star could not be found to provide an illustration on a paper distributed among British soldiers revealed that repeated attempts to get attractive pictures of British stars had failed.

Continued on page 37

OJECTION PERMITS IN U.S.

o Hundred in First 1944 Quarter

ission to build two hundred ors during the first three of 1944 has been granted to an projector manufacturers United States Government. number is regarded as very uate in view of the fact that are 15,000 moving picture s in that country. It would ond only to about seventy hree-monthly period in this .

ctor building in Great is not subject to allocation bers. Application for mate- made and Board of Trade ors issue licences to supply s where the need is urgent.

Pumps Fight Kinema Blaze

Regal (Union Cinemas), ell, Berks, was damaged by ring the early hours of Tues-

rteen pumps of the N.F.S. the blaze, which lit the sky les.

n the fire was first discovered rewatcher, the last audience ft about three hours.

K.R.S. Meeting Exhibitors

INDIVIDUAL CONTACTS SUSPENDED

A MEETING between the C.E.A. Film Rentals Committee and the Council of the K.R.S. on film hire practice is likely to be effected early next week.

This news was conveyed to the Film Rentals Committee by W. R. Fuller when it met on Tuesday morning.

Consequently, the meeting was adjourned pending the resumption of negotiations with the K.R.S. and the meetings with individual renters which had been arranged were suspended.

PEACE CONTROL OF KINEMAS

Official Canadian Decision

Statements from official sources in Toronto indicate that the control of the film Industry in Canada, which has been imposed by war conditions, will continue into the immediate post-war period and possibly beyond.

Especially is this likely in the matter of theatre building. Permits will be necessary before building of amusement buildings is allowed, and nothing like a race in theatre building is seen as possible.

It is anticipated that there will be some resistance to the Government proposals if these are not relaxed in some degree, but there will be acquiescence, at least for a time, in these plans, which are seen to be essential during a period of economic adjustment and recovery.

The Screen's Premier Newsreel

BRITISH MOVIETONE NEWS

C.E.A. in Earnest on Rentals

"AT long last it seems that action will be taken against the present iniquitous system of film rentals," said E. H. Whittell, who presided at Friday's meeting of the North Western branch, held at Liverpool. Mention was made of the renters' "secret" or "black" list, that is, of exhibitors who were said to be debarred from booking films on flat rate terms.

Arising from the report of the Ceneral Council meeting, it was stated, there was a strong note of urgency in the discussion on film rentals. Delegates were unanimous on the need for action to be taken to deal with the present difficult situation.

One exhibitor said: "It is true there is a black list of individuals who can only book films on percentage terms. There are no flat-rate "merchants" to-day.

THE CHAIRMAN: I gather there were quite a few at the Council meeting on Wednesday.

R. P. RUTHERFORD remarked that as the discussion went on it became rambling, and it was then decided to send the subject back to the Film Rentals Committee, so that they could formulate a policy. Nothing was mentioned of the lines of procedure.

THE CHAIRMAN said the Committee would have to answer such questions as: Did exhibitors want a reduction in percentages? Should it take up the cudgels on behalf of the exhibitor who was booking on percentages and flat? Or should it go out to get relief for the flat-rate man?

No resolution was moved.

Reeves Sells Out in Warwickshire

The KINE. is informed by P. Douglas Reeves that he has sold the freehold of the Picture House, Knowle, Warwickshire, and the Imperial, Studley, to the Knowle Picture House, Ltd., and has bought two more kinemas in the Midlands, which will be announced later.

Frank E. Franks is to stage a pantomime at Christmas at the Globe kinema, Stockton.

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

A CHALLENGE

HOWEVER carefully we may obey the injunction to avoid complacency, it is no more than common prudence for us to take stock of present resources with an eye to post-war developments. Counting one's chickens is a folly, planning ahead is the elementary stage of wisdom.

Great Britain has a very lively recollection of what happened to its film industry in the period after the close of World War No. 1. Ideas about our conduct of affairs when the present conflict is behind us are therefore anxiously sought for and examined. Ours is not, we may be sure, the only nation which is concerned about its progress—even its survival—in the days of what we call, hopefully, peace.

Michael Balcon is one of our forward thinking producers, and fortunately he is not afraid to speak out. We all know that merit, amply supported by imagination, courage, capital, and salesmanship, have put Hollywood product on top of the world. British exhibitors as a body have done very handsomely and the British public have been well satisfied by its virtues.

Our studios, however, are quite another problem, and the support they have received from the Quota Act in years gone by is of very little service to-day. Our internal market cannot earn enough to repay the expenditure on a first-class production, and we can never be content to limit our work to second-class.

Overseas markets are therefore our essential need. And the one vital market is the U.S.A. But we have never broken in there. Mr. Balcon suggests a way of forcing the lock; he suggests an increase in the number of our own films which would take such a proportion of screen-time here that we could bargain with our opposite numbers in the States and ensure a remunerative interchange. This is a challenge that demands attention.

Long Shots

THE prospect which showed itself on Tuesday of a meeting between the C.E.A. and K.R.S. on the much-vexed rentals problem brought a ray of sunshine into a rather clouded atmosphere. It was obvious that no good turn could be served by bickering, and I think it likely that a solution of the difficulty will be reached on the lines of a compromise.

C.E.A. headquarters have been particularly hush! hush! this week while the comings and goings of renters and members of the Film Rentals Committee were a possibility. At one time a serious breakdown took place which threatened to postpone negotiations indefinitely. This was when the lift conveying four passengers stuck between the first and second floor for half an hour, and refused to move until a technical expert arrived. Don't ask me who the passengers were!

COMMENT by C.E.A. delegates following the luncheon to which they were invited by J. Arthur Rank last week centred upon the informality of the occasion and the impression given that it was organised just as a friendly get-together with the business side kept quite in the background.

EQUIPMENT certainly was mentioned, and British equipment at that, but apart from the fact that two G-B. Kalee directors, as well as the chairman, were the speakers, the possibility that the guests might be potential customers was no more than hinted at.

GENERAL sympathy is expressed towards J. Arthur Rank upon the death of his aged father. A prominent Methodist, he was the founder of the huge flour-milling business which increased the family's wealth. He was a generous donor to charity.

WHEN "Ted" Black hangs his hat in the palatial Korda offices he will rejoin Harold Boxall, an old buddy of those days when G.-B. made a gallant yet ultimately disastrous attempt to storm the American market. This time, under the M-G-M auspices, the attempt is likely to be more successful.

BORN at Birmingham in 1900, Edward Black is the youngest of the three sons of the late George Black, pioneer showman, who died in 1910, and whose initial venture in Sunderland was actually the first permanent kinema to be opened in this country. The three brothers, George, Alfred and Edward, worked together in the North until 1930, when they sold their joint interests comprising some 25 theatres.

COMING to London, George took up his present theatrical interests with G.-B. and Moss' Empires; Alfred built up a third group of family kinemas, and Edward entered film production. Since then he has produced upward of 50 films.

TEMPORARY farm-hands living in a Kent village not designed for night life have told a Pressman that they go to the pictures three nights a week and follow the time-honoured custom of "leaning on the wall watching th' old sow" during the rest of their spare time. To get to the nearest kinema they walk 2½ miles to the station, have a five-mile crush in a train, and walk half a mile to the hall. After the show they reverse the procedure. And—way back in 1939—the manager of that kinema had to rack his brains for stunts to drag 'em in!

FOR the seriously minded the scientific film has as great a thrill as the entertainment film has for the average film-goer. The Scientific Film Society has proof of this in the fact that it has been obliged to reject a hundred applicants for membership due entirely to the impossibility of finding room for them at its interesting screenings.

THE Society began its operations in 1938, and has every winter since then given four or five shows of scientific films to its enthusiastic members. It has a programme of wide scope for this session, which includes Russian films on coal-mining and medical research, a Kodak film on the use of a kine-camera in the laboratory and a pathological film on neuro-psychiatry.

TWENTIETH CENTURY - FOX announce, on a succeeding page, their releases up to and including May, a bit of forward planning which will be found useful to those exhibitors who like to be certain of good pictures well ahead. Even to be able to think of May in November helps to shorten the winter.

AN attractively produced and extremely colourful advance announcement comes to me with an optimistic letter from Jos. McConville, foreign chief of Columbia Pictures Corporation. A bold policy of picture planning and production justify Mr. McConville's optimism, while the picture gallery of Columbia players which are lined up makes an attractive publicity feature.

PSYCHOLOGISTS may find some scientific reason for the fact that, while Dr. Goebbels has been uttering high-sounding phrases to put over extravagant mis-statements, German film studios have been busy on—"Baron Munchausen."

A CORRESPONDENT who has seen the film in Lisbon speaks of it as dull. Although filmed in colour it would appear that the best has not been made of the medium, the acting is poor and the photography fla[illegible] and without genius.

FILM [illegible]tertainment on board His [illegible]ajesty's ships in [illegible] Mediterra[illegible]an is presented in free-and-e[illegible]y manner quite in [illegible]mon with the habits of the [illegible] This I ga[illegible]er from a letter [illegible] the KINE. [illegible]as just received.

THEY a[illegible] held on the deck, [illegible] audie[illegible]e bringing their [illegible] seats in the shape of soap-boxes whenever p[illegible]ocurable, a few wa[illegible] a chair [illegible]n somewhere, [illegible] others "r[illegible]st" on the guns [illegible] turrets or just squat on the de[illegible]

OPPORTUNITIES for [illegible] criticism which would [illegible] national newspaper critics in [illegible] shade are given by the in[illegible] between the reels, for there is [illegible] one projector used in a deck sh[illegible] and discussion on disputed po[illegible] is temporarily hushed as the [illegible] reel makes its apearance. A [illegible] paper, printed on deck, owe[illegible] great deal to the KINE. for its [illegible] to-date news of films.

A REPLY to E. A. Stone's [illegible]quiry regarding the earl[illegible] kinema specially built as such [illegible] contradistinction to conver[illegible] halls, has come from L. Thomps[illegible] manager of the Odeon, New[illegible] Abbot. He recognises Mr. Sto[illegible] claimant, the Electric Thea[illegible] Lewisham, as undoubtedly one [illegible] the first, but has a couple [illegible] theatres which he thinks beat [illegible] Lewisham theatre by a neck and [illegible] short head.

HE claims that the Elec[illegible] Theatre at the White C[illegible] Exhibition should have pride [illegible] place—that exhibition opening [illegible] 1908. At this theatre, which w[illegible] not a converted hall but was e[illegible]tirely built as a kinema, [illegible] Thompson showed pictures to Ki[illegible] Edward VII in 1908.

A SECOND claimant which [illegible] Thompson puts forward is t[illegible] Electric Theatre, Marble Arch, t[illegible] date of opening being, he believe[illegible] early 1909. Mr. Thompson a[illegible] that the New Egyptian Hall, Pic[illegible]dilly (1907) was probably the fi[illegible] kinema to run a continuous p[illegible]formance on present-day lin[illegible] This, however, was a conver[illegible] building, although very little of t[illegible] original building was used in [illegible] construction.

LAST week, under the impre[illegible]sion that there could only [illegible] one such technically-knowledgeab[illegible] person in the Trade bearing t[illegible] name of Chilton as the joint ma[illegible]aging director of J. Frank Bro[illegible]liss, Ltd., a member of the Ki[illegible] staff attributed to T. Chilton t[illegible] address given to the Cinematura[illegible] by W., his brother.

LANCASHIRE knows W. as w[illegible] as, if not better than, T. [illegible] he is in charge of the Lancashi[illegible] territory for Brockliss, and [illegible] known to nearly every exhibitor [illegible] the area. So to W. the Ki[illegible] apologises for giving credit for [illegible] talk to T., and offers congratu[illegible]tions to T. on possessing a broth[illegible] of such manifest ability in expla[illegible]ing so lucidly the equipment sit[illegible]tion.

THE STROLLER.

ose-Ups
by
CREENCOMBER

Numb Skulls

ER, the film unconscious llord of our local, is com- that with the rows going ussia and Italy who ever see "King's Row" and't they leave them to get their rows in peace. g the "Eton Boating e explained that it was not quarrel but a story of the s.

War Note

of the languid long-haired mentary boys have agreed for no further deferment thorities will agree to have n battle dresses made in .

Nerts

Ministry of Supply has an- nced that last year's col- f chestnuts are enough to further year. The news e as no surprise to many medians who have made pply last for years and d years.

brings us round gradu- the Brains Trust broad- re the question was "Why chicken cross the road?" erudite Professor, "Well, e it's to—er—get to the— side." Ten minutes e of the B.B.C.'s star ns spluttered his indigna- r the telephone to the department, "Did you Brains Trust?" he de- "they just pinched my nday programme's best

News Item

n now be authoritatively led that the cast of Corri- Wear the Piece," by Tall ll feature Orson Welles, Laughton, Dorothy Sir Rong, Mickey Mouse. Tom Cobleigh, Anne All. ma of an old suit and its affection for a set of old lls is to be retitled "Ware, s," and will finally be re as a drama of the allot-

Correspondence

AEL BALCON
esn't believe in talcon
er he's in distress
es a letter to the Press.

Sparrow Writes

R since I was a little egg, we G.-B. sparrows have had the sneers of Elstree or birds and the libel has rpetuated in the line 'A the hand is worth two in h.'

n here at the Bush we are f being Shepherds Bush ut why should it be said are worth less than other We have hearts to feel, are proud of our morals do nothing wrong unless to it."

U.S. Move by M-G-M for Extended Runs

"Kinecable" from "Motion Picture Daily"

***PARAMOUNT'S** nine months' profit ending October is $11,600,000. Company pays $2,000,000 off debt; $13,000,000 has been paid since January.*

***GOVERNMENT** charges hundreds of exhibitors with breaking war rules by wholesale overspending on theatre repairs.*

***28,000 MEMBERS** of the Film Industry are on active service to date.*

***M-G-M** insists that all its pictures get extended runs on best days.*

***U.A.** will release "My Wild Irish Rose," Charles Rogers' first for new Film Musical Productions. U.A. will have 26 pictures delivered by May 31—the most available for years.*

***JOSEPH SCHENCK**, director, is producing in Mexico City.*

***LEO MEEHAN**, former producer-writer, Frank Campeau, silent screen star, have both died in California; C. Land Cobb, colour-film pioneer, has died in New York.*

STANDARD KINEMA REGULATIONS

U.S. Move

U.S. exhibitors are demanding a simplification and standardisation of various regulations relating to the operation of motion picture theatres.

As a result of representations, the U.S. Department of Justice, according to the KINE. New York correspondent, is seeking the adjustment and amendment of local laws where it is considered they are inequitable and prejudicial to exhibitors.

17 YEAR-OLD IN CHARGE

£2 Fine

A fine of £2 was imposed on Louis Henry Bacon, manager-operator of the Palladium, Beeston, for permitting a 17-year-old operator to be in charge of the projection-room.

Defendant told the Nottingham Bench that he had gone out to post some letters. He had to do that because of shortage of staff.

The regulations stipulated that a competent person over 18 years should be in charge.

SALE PRICE FOR S.O.

10/- per 100 Seats

***CONDITIONS** on which the four kinemas in Sale, near Manchester, may open on Sundays include a charity contribution of 10s. per 100 seats occupied, based on the Entertainment Tax return, and, if called for, submission of accounts.*

This is considerably in excess of what the local entertainment proprietors offered. They suggested that the conditions be similar to those accepted by the Manchester and Altrincham licensing authorities, and that the charity contribution should be related to the size of the kinema, based on £2, as at Altrincham.

Here it may be stated that in Manchester the charity contribution per kinema is based on 6¼ per cent. of average net takings per Sunday, and that only three or four theatres out of 80 or 90 pay more than £10 per week; about six pay £4 to £9; the rest pay £3 10s. down to 10s. per Sunday.

Sale's terms, which were announced after hearing both the church opposition and the exhibitors, are certainly very steep and are as follows:—

Charity contribution 10s. per 100 seats occupied.

Opening hours, 4.30 to 9.30 p.m. October-March; 5.30 to 10.30 p.m. April to September (inclusive).

It is not possible to limit opening to one kinema per Sunday.

Children under 14 to be admitted if accompanied by parent or bona fide guardian.

No admissions at half price.

The Council proposal is that the charity contribution be paid within seven days of the receipt of the account from the Borough Treasurer and that accounts for Sunday performances must be presented, if required, for inspection.

Churches' Proposals

A sub-committee appointed by the Council to deal with Sunday opening of kinemas received a deputation from religious organisations. Their proposals included:—

(1) Only one kinema should open each Sunday; (2) no children should be admitted; (3) kinemas should not open before 6.30 p.m.; (4) 15 per cent. of takings should go to charity.

Kinemas' Case

Exhibitors were then invited to state their case:—

(1) Conditions should be similar to those operating in Manchester and Altrincham and the hours of opening should be the same; (2) children under 14 years not to be admitted unless accompanied by an adult; (3) no half-price tickets to be issued; (4) majority of proprietors favoured special Sunday shows with programmes different from those of week-days.

Leicestershire C.C. Imposes a Sliding Scale

The following terms for charity in respect to Sunday opening at Market Harborough have been specified by the Leicestershire C.C., based on seating capacity, whether the seats are occupied or not:—

One farthing per seat under the net price of 10d.; one halfpenny per seat at the net price of 10d. or more but under the net price of 1s. 3d.; three-farthings per seat at the net price of 1s. 3d. or more.

From Our Letter Bag

HEAR BOTH SIDES

Managers Pro and Anti C.M.A.

PEMBER'S letter in the KINE. last week, in which he claims the C.M.A. has no connection with the N.A.T.K.E. is another of his many mis-statements. At a recent C.E.A. meeting in London he mistakenly let the cat out of the bag with regard to the "Closed Shop," which he is now trying to explain away. He also says they are not to brandish the big club.

The facts, plain for all to see, are that as soon as they are strong enough—and not until then—they intend to swing the club and operate the "Closed Shop."

Their connection with the N.A.T.K.E. is undeniable. This has also been freely admitted in their meetings. The C.E.A. will never recognise the C.M.A. as long as C.M.A. is part and parcel of the N.A.T.K.E. Without this recognition the C.M.A. cannot operate.

Managers will be well advised to sit on the fence a little longer. As a propaganda merchant for the C.M.A.—and we all know what propaganda means; strict accuracy is not expected—Pember will still provide laughs for those who realise that managers are to be used to secure more recruits for the N.A.T.K.E. That is the real set-up.

ANOTHER NORTHERN MANAGER.

A CHALLENGE TO CLOW

AS chairman of the Birmingham and District branch of the C.M.A. I should like to reply to some of the points raised in the Managers' Federation open letter.

The first is Mr. Clow's reference to the possibility of a trade union controlling the C.E.A. Is his suggestion that he or his associates have adopted this procedure in the past? Do be careful, Mr. Clow, how far this point is carried, as facts may come out with regard to manager-nominee members of the C.E.A.

Mr. Clow says the Federation is not opposed to trade unionism, yet he does not agree with it for managers. Members of the C.E.A. are trade unionists: likewise, their staffs are members of the N.A.T.K.E., but in his opinion managers should not be. Surely, his mind is very inconsistent.

"These are still democratic days, and we have the right to say what kind of organisation is in our opinion most suited to our needs," says Mr. Clow. Yet he and his associates of the C.E.A. want to tell us just what we ought to do by opposing the organisation we have chosen.

By what rule in a Democratic constitution do we have to ask either the C.E.A. or any other body if we can organise? We are living in England—not Germany. It is true we may have been slaves once, but this is 1943. I will conclude by stating a fact which I hope will enlighten some of those who are still sleeping.

The object of true trades unionism is to organise so that the capitalist and the man who supplies the labour (both are essential to each other) can get together over all matters which are common to both parties and by arbitrary means obviate friction and disputes, and effect smooth running of the wheels to their mutual benefit.

May I add that all members attending the November meeting of the branch expressed general agreement with my views.

G. A. RICHARDSON,
Chairman, Birmingham and District Branch.

W. Haydy Ellwood, manager of the Plaza, Stockport, and S. and E. Lancashire branch committee man, is honorary musical advisor and director to No. 42 area N.F.S.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 18, AND WED., NOV. 24

Thursday

The Spy Ship
(Warner)

Studio One. **11 a.m.**

Cast: Craig Stevens, Irene Manning, Maris Wrixon, Michael Ames, Peter Whitney. **Director:** B. Reaves Eason.

An exciting story of Fifth Column activity in the United States, exposing the ingenious machinery used to inform enemy submarines lurking off the coast, the sailing dates of vessels bearing precious cargoes of war. Irene Manning is cast as a spy posing as a radio commentator whose broadcasts are famous; but all the time her words have a sinister meaning for the Nazi agents. In the rôle of a newspaper columnist, Craig Stevens discovers the true nature of her activities, and, with the aid of Maris Wrixon, brings the gang to justice after a series of thrilling adventures culminating in a pitched battle along the New York waterfront.

B. Reaves Eason lives up to his reputation as a director of screen sensations by cramming this picture with high-geared action based on factual F.B.I. disclosures of Fifth Column work that sent seven Nazi agents to execution in Washington.

Friday

Get Going (G.F.D.)

G.F.D. Private Theatre. **10.30 a.m.**

Cast: Grace McDonald, Robert Paige, Vera Vague, Walter Catlett, Frank Faylen, Maureen Cannon, Lois Collier, Jennifer Holt, Clair Whitney. **Director:** Jean Yarborough.

Judy King leaves her home town for Washington because her boy friend Hank is so jealous of her he fights any rival in sight. In Washington Judy gets a job and shares a room with Tillie, Bonnie and Doris, all of whom work in the same office. Bob Carlton, who checks up on employees for the Government, is rated a woman hater, but Judy assumes a pseudo-spy mysteriousness to make him check up on her and enable her to go out with him. In the process they fall in love and Judy uncovers a real spy ring. She allocates Hank, who has followed her, to one of her girl friends.

Secret Enemies
(Warner)

Studio One. **11 a.m.**

Cast: Faye Emerson, Craig Stevens, John Ridgely, Charles Lang, Robert Warwick, Frank Reicher. **Director:** Ben Stoloff.

Ace scenarist Raymond L. Shrock has selected his thrills right out of the top drawer for this story of saboteurs who plan the murder of a clever young counter-espionage man, played by Craig Stevens. He is in love with a night-club singer (Faye Emerson), who is also a member of the gang. Unwittingly, he tips her off as to the Government moves, and she arranges for the escape of a group of Nazi spies who are on their way to Washington. What happens to her when the F.B.I. learn the truth gives an entirely different twist to a story which Ben Stoloff has directed with all his well-known vigour.

Tuesday

Up With the Lark
(New Realm)

Rialto Theatre. **10.30 a.m.**

Cast: Ethel Revnell, Gracie West, Anthony Hulme, Lesley Osmond, Alan Layne, Anthony Holles, Johnny Schofield, Ian Fleming, Van Straten and his Piccadilly Orchestra, etc. **Director:** Phil Brandon.

The inefficiency of Ethel and Gracie as telephone switchboard operators at the Hotel Royale leads to their discharge, but they leave with the full conviction that the manager is a crook, and decide to unmask him by amateur sleuthing.

Their efforts lead them into the black market racket, the Land Army and a haunted graveyard, but after many hilarious adventures are helpful in tracing the racketeers by the accidental discovery of their hide-out in the vaults.

The plot is enlivened by comedy, song and music.

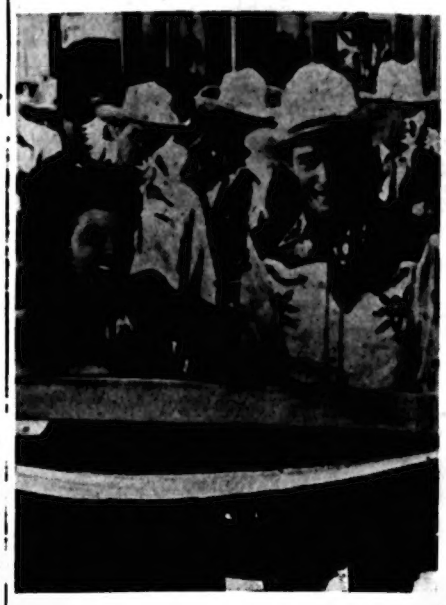
Wednesday

The Desert Song
(Warner)

Studio One. **10.45 a.m.**

Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Lynne Overman, Gene Lockhart, Faye Emerson, Victor Francen, Curt Bois, Jack La Rue, Marcel Dalio, Nestor Paiva. **Director:** Robert Florey.

Few musicals have created such a record on stage and screen as "The Desert Song," which Warners have again filmed in Technicolor after seven years of grooming Dennis Morgan for the rich singing rôle of the Red Shadow. Morgan was selected after more than 1,000 aspirants had been tested. He was a radio vocalist; so the producers' first job was to develop him as an actor. From bit parts to important rôles, eventually to co-stardom with such artistes as Ginger Rogers, Ida Lupino and Merle Oberon. In "Desert Song" his remarkable performance warrants his original choice and the showmanlike care that surrounded his subsequent advancement.



The first of British Lion's new schedule of Trade shows is SONG OF TEXAS starring Roy Rogers and Sheila Ryan which will be presented on Nov. 25

While all the glorious Romberg music is retained, the story has been brought up to date. The Red Shadow now rides at the head of his Riffs to liberate their brothers who have been taken into slavery by French traitors and compelled to construct a railroad from North Africa to Dakar in order to run German war supplies. Technicolor gives the desert panorama a thrilling vastness behind the romance, action and melody of the operetta.

Leroy Prinz completes the picture's high entertainment values by his dancing ensembles, which range from the sinuous art of the native halls to the festive can-can of the French cabarets.

British Movietone

Mr. Churchill's speech at the Lord Mayor's Banquet in the Guildhall was the main item in Monday's British Movietone News, which includes extracts from the Prime Minister's address. Other items of outstanding interest were scenes from the Moscow Conference, including, among other shots, the signing of the historic Agreement, and some spectacular pictures of the bombing of Wake Island, the strafing of Japanese shipping and the return of the raiders to the aircraft carrier.

Ethel Revnell and Gracie West in UP WITH THE LARK (New Realm)

20th-FOX SET RELEASES TO MAY, 1944

Outstanding Features

RELEASES scheduled by the Century-Fox during the first five months of 1944 represent the biggest line-up of outstanding features the studio has ever had, comprising the greatest star and story talent, production skill and box-office appeal ever presented by one company.

The release schedule covers every type of picture, ranging from the stark realism of "Guadalcanal Diary" to the intensely human drama of "Happy Land," from thrills and excitement of "The Lodger" to the comedy and spectacular musical sequences of "The Girls He Left Behind."

January 3.—The first release of the New Year is **Claudia**, which stars Dorothy McGuire, Robert Young and Ina Claire. Sensationally successful as a Broadway play, "Claudia" is also one of London's greatest stage triumphs, and in its second year at the St. Martin's Theatre is still playing to capacity.

January 24.—Betty Grable is starred with Robert Young and Adolphe Menjou in **Sweet Rosie O'Grady**, a Technicolor musical romance now enjoying a highly successful Went End run.

January 31. — George Sanders, Brenda Marshall and Philip Dorn have the leading rôles in **Night is Ending.** A war story approached from an entirely fresh angle, is the description given to a psychological drama set in occupied Paris.

Feburary 7.— **Guadalcanal Diary** is heralded as giving the inside story of the first American victory over the Japanese in an unvarnished fashion, with no flag-waving heroics. Produced with the co-operation of the U.S. Marine Corps, Lew Seiler directed a cast headed by Preston Foster, Lloyd Nolan and William Bendix.

February 14.—**Happy Land**, with Don Ameche, Ann Rutherford and Harry Carey in the top rôles, is described as a heart-warming down-to-earth story of ordinary people, carefree, happy and bubbling over with life; the comedy well balanced against the dramatic theme.

February 21.—The film version of Charlotte Brontë's immortal story, **Jane Eyre**, is reported to be an outstanding motion picture and by far the biggest production 20th Fox has ever attempted to date. Orson Welles and Joan Fontaine head an imposing all-star cast. Adapted for the screen by the English novelist Aldous Huxley, Robert Stevenson directed.

March 8.—The new Alice Faye, Carmen Miranda Technicolor musical **The Girls He Left Behind** is said to be a box-office blockbuster. With a supporting cast that boasts

Continued on page 37

ELSIE & DORIS WATERS
& ERNEST BUTCHER
IN
"IT'S IN THE BAG"
"Down them stairs comes Gert, Daisy and Sam, in riotous fun."
ected by
ERT MASON
UTCHER'S FILM SERVICE LTD. (F. W. BAKER, Managing Director), 175 Wardour
B—7-10

A DELUGE

THE PRESS SAID

PUBLIC ENDORSE PRESS COMMENTS

ASK ANY EXHIBITOR

NOW YOU

Samuel Goldwyn

F SMASHED
ECORDS!

BOB HOPE DOROTHY LAMO
IN
THEY GOT M
COVERED

Directed by David Butler
Screen Play by Harry Kurnitz
Released through RKO Radio Pictures

Film and Kinema Issues Recede

WATH DECLARES 8 PER CENT.

AT the nineteenth annual general meeting of Wath Theatres, Ltd., held at the Majestic, Wath, South Yorks, a dividend of 8 per cent. was declared.

A. T. Thomson, director, presided in the absence of Thomas Wade, chairman of directors, who was ill. The board expressed sympathy and sent best wishes for a speedy recovery.

The directors reported a credit balance of £2,834 0s. 10d., which they proposed should be distributed as follows:— A dividend of 8 per cent. (less tax), £745 17s. 7d.; reserve for income tax, £1,500; carried forward, £588 3s. 3d. A new rectifier, projector mechanisms and high intensity arcs were being installed to improve lighting and sound at the theatre.

They reported continued increase of patronage and regretted that up to the present the company had been unable to obtain replacements for the seating at the theatre, but endeavours were being made to effect the necessary renewals.

The report was accepted, and Thomas Wade and C. Wade, directors, were re-elected.

Business 50 per Cent. Better

Harry Joyce, who presided at the annual general meeting of shareholders of Futurist (Liverpool), Ltd., Lime Street, on Thursday, said the takings of the kinema had gone up 50 per cent. and business continued to be very good indeed. During the year, more than £7,000 had been collected in the theatre for the Aid to Russia Fund. A 6 per cent. dividend was declared.

Radio Corporation of America

Net income for 1942 $9,002,437 ($10,192,716), brought in $36,966,412 ($33,845,730). After tax adjustments and dividends (20 cts. on Common), earned surplus was $33,325,489 ($27,963,975).

Film Manager Discharged

At Liverpool Assizes, on November 13, the jury returned a verdict of Not Guilty in the case in which Charles Leslie Weston, film office manager, of Utting Avenue East, Liverpool, was charged with two other men for conspiring to receive, and with receiving property belonging to the U.S.A. Armed Forces.

Weston said he only stored four boxes at his brother's house for one of the accused and he did not know what they contained. He had never bought handkerchiefs from American soldiers. He was discharged.

The two other men concerned in the charge were sentenced to five years' penal servitude each.

"Divide and Conquer"

"Divide and Conquer," the film sponsored by the U.S. Office of War Information and the M. of I., and being handled by Anglo-American, has been registered as British exhibitors' quota.

BRIGHT SPOTS ARE P.C.T. PREF. AND ODEON DEBS.

IN common with the general trend of markets, kinema shares became reactionary during the week under review.

The main exceptions were provided by African Theatres, which advanced 1s. 3d. to 62s. 6d., P.C.T. 10 per cent. pref., which advanced 10½d. to 35s. 3d., and Odeon debentures, which gained £1 at £104.

Otherwise, prices moved against holders.

In the big groups, A.P.B.C. lost 10½d. at 15s. 10½d.; Gaumont British 9d. at 16s. 9d. for the 10s. shares, and 7s. 10½d. for the "A" ordinary 5s. shares; Odeon lost another 1s. at 25s.

Elsewhere A.P.P.H. declined 6d. to 24s. 6d., while British Lion at 11s. lost 3d. of their previous week's rise of 9d. Stoll Theatres, which were firm up to 14s. earlier in the week, reacted to 13s. 2¼d., while Twentieth Century ordinary at 1s. were 3d. lower, and the 6 per cent. pref. 6d. down at 4s. 3d.

SHARE MARKET

	This week.	Movement.
African Theatres Ord.	62/6	+ 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	15/10½	- -/10½
" 6% Pref.	24/6	—
" 4½% Debs.	£104	—
A.P.P.H. Ord.	24/6	- -/6
Brit. & Dom. Films £1	4/4½	—
Brit. Lion 7½% Pref. 10/-	11/0	- -/3
Capital Prov. News 5/-	4/3	—
Cine. Television Dfd. (6d.)	8/9	- -/6
Dufay-Chromex 5/- Ord.	3/3	- -/1½
Gaumont British Ord. 10/-	16/9	- -/9
" "A" Ord.	7/10½	- -/9
" 5½% 1st Pref.	20/1½	- -/3
" 4½% Debs.	£102½	- 30/-
General, The. Prefd.	12/6	—
" 6½% 1st Mort. Deb.	£101	- 7/6
Mde. Tussaud 1/- Def.	1/9	—
" £1 Prefd. Ord.	18/-	—
Moss Empires £1 Ord.	39/-	—
" £1 Cum. Pref.	22/4½	—
Odeon 5/- Ord.	25/-	- 1/-
" 6% Pref.	21/9	—
" 5% Debs.	£104	+ £1
P.C.T. 10% Cum. Pref.	35/3	+ -/10½
" Cum. "A" Pref. £1	28/6	—
" "B" Pref.	27/9	- -/6
" Const. 7% Pref.	25/9	- -/3
Scophony (5/-)	3/3	—
Sound City (Films) 6% Pref.	8/9	—
Stoll Th. Corp.	13/2¼	- -/9¾
Twentieth Cent. Ord.	1/-	- -/3
" 6% Pref.	4/3	- -/6
Union Cinemas Ord.	2/6	—
" 1st Pref.	19/9	—
" 2nd Pref.	19/-	—

£1 shares unless otherwise stated.

Company Notes and News

W. J. SPEAKMAN'S NEW REGISTRATIONS

NEW PRIVATE COMPANIES

B. and S. Cinemas (Audenshaw), Ltd.—Registered November 5. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: Wm. J. Speakman, Stag Hotel, Garswood, nr. Wigan; Thos. H. Bate, 79, Earlsway, Curzon Park, Chester (both directors of "Hippodrome" (Ellesmere Port), Ltd.). Solicitors: Sidney Hill and Stacey, 20, Castle Street, Liverpool. Registered office: "Hippodrome," Carnegie Street, Ellesmere Port, Ches.

B. and S. Cinemas (Empire, Chorley), Ltd.—Registered November 5. Capital, £100 in 100 shares of £1 each. Objects and other particulars similar to B. and S. Cinemas (Audenshaw), Ltd. (q.v.).

B. and S. Cinemas (Farnworth), Ltd.—Registered November 5. Capital, £100 in 100 shares of £1 each. Objects and other particulars similar to B. and S. (Audenshaw), Ltd. (q.v.).

B. and S. Cinemas (Hippodrome, Chorley), Ltd.—Registered November 5. Capital, £100 in 100 shares of £1 each. Objects and other particulars similar to B. and S. Cinemas (Audenshaw), Ltd. (q.v.).

Grand National Pictures, Ltd.—Registered November 5. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of film distributors, licensors, licensees, exhibitors and agents, etc. Solicitors: Forsyte, Kerman and Phillips, W.1.

E. D. Moss, Ltd.—Registered November 9. Capital, £100 in 100 shares of £1 each. Electrical and mechanical engineers, makers of kinematographic and other apparatus, etc. The subscribers are Eric D. Moss, Warrington Court, Warrington Crescent, W.9, merchant; Clifford V. M. Stuart, 25, Clarendon Gardens, W.9, catering manager. Eric D. Moss is the first director. Registered office: 2, Premier Place, S.W.15.

M. G. Modern Enterprises (London), Ltd.—Registered November 10. Capital, £500 in 500 shares of £1 each. Kinema and amusement proprietors, etc. The subscribers are Catherine Myers, 44, Navarino Mansions, E.8, secretary; Ada Solomon, 2, Colverstone Crescent, E.8, tailoress. Secretary: M. Goldstein. Registered office: 162a, Mare Street, Hackney, E.8.

MORTGAGES AND CHARGES.

Holyrood Film Productions, Ltd., London, W.C.2.—Mortgage dated August 27, 1943, to secure £2,276, charged on film rights book "Silver Darlings." Holders: Cecil Film, Ltd.

Alexander Korda Film Productions, Ltd., Denham Studios, Denham, Middx.—Charge on distribution contract relating to the film "The Four Feathers," dated October 21, 1943, to secure all moneys due or to become due from the company to National Provincial Bank, Ltd.

SATISFACTIONS.

Brinksway Pictorium, Ltd., 119, Imperial Buildings, Oxford Road, Manchester.—Satisfaction in full on June 17, 1943, of mortgage, dated July 14, 1932, and registered July 18, 1932, securing £1,714 18s.

Joseph Brown, Ltd., Kinematograph proprietors, etc., 5, North Street, Nelson.—Satisfaction in full on September 20, 1943, of charge, and collateral debenture, both registered September 28, 1933, securing £1,500.

Manager's P. of W. Son

Manager C. G. Starkey, of the Regal, Parkstone, Dorset, has just received official notice that his son, **Norman H. Starkey**, of the Loyal Regiment, is a prisoner of war in Japanese hands. He was captured at the fall of Singapore nearly two years ago. He was educated in Chicago, U.S.A., and was well known in baseball circles in Leeds. He was a regular member of the Loyal Regiment Baseball and Rugby teams in Singapore, and in 1940 he represented his company in the athletic games, winning the 100 yards hurdles and the mile relay.

Ninety seats, ruined by seat slashers, have recently been replaced by the management of the Tatton Kinema, Gatley, near Manchester, at a cost of £500.

P. Beever, assistant manager at the Walthamstow Granada and formerly holding a similar position at the Harrow Granada, has resigned from the company to join E.N.S.A. as a producer.

45 YEARS A SHOWMAN

Sidney Tolfree's Record

SIDNEY TOLFREE, the managing director of the Wakefield Picture House, Ltd., a pioneer of the kinema trade, this year completes 45 years in the show business.

SIDNEY TOLFREE

Forty-five years ago he left his desk in a Manchester shipping office which weighed too heavily on his Bohemian spirit, and sought the uncertain but more lively and carefree atmosphere of the halls, where he did some acting and had experience of grand opera. He entered the management side in 1899 as assistant manager of the Prince of Wales, Grimsby, and later acting secretary and manager of the Tivoli.

From Stage to Films

For a year or two he toured his own show of pictures and variety and began his long association with Wakefield in 1906 as manager of and later lessee of the Hippodrome. Mr. Tolfree was becoming more and more interested in films, and in 1909 he turned the Hippodrome into a picture palace, being one of the first to introduce twice-nightly performances of films and vaudeville acts.

In 1911 Mr. Tolfree bought the interest of H. E. Leivers, of Leivers and Bennett, of Blackpool, and succeeded him as co-managing director. The firm of Bennett and Tolfree became the largest "open market" renters, and were also the owners of Vernon's Imperial Bioscope, which supplied apparatus, operators and films. At that period Mr. Tolfree was supervising all the variety business at the Palace, New Brighton; the King's, Farnsworth; the Palace, Winsford; and the Olympia, Todmorden, all owned and managed by his firm; and was a director of the Queen's Theatre, Castleford. In 1913 he formed the Wakefield Picture House, Ltd., built and reopened the Playhouse, and has been managing director ever since, as well as of the Grand Electric, Wakefield, also owned by the firm.

Other Interests

He is also a director of the Wakefield Corn Exchange Co., Ltd., and was one of the founders of the Catlin Scarborough Entertainment, Ltd.; and under the chairmanship of Will Catlin was the first managing director of the concern. For some years Mr. Tolfree was a member of the Wakefield City Council. His many friends in the Trade will wish for him many more years of activity in pictures and a happy jubilee in a few years.

Mortimer Dent Tops £10,000 for Charity

Mortimer Dent, chairman of Danilo Cinemas, on Sunday, as the result of a concert at the Danilo, Quinton, brought his grand total for the year up to £10,000, £2,000 of which has gone to the Services Welfare War Injuries Plastic Surgery Fund. His last effort was a joint one on behalf of that Fund and the Central Midland District Troops Entertainment Funds, each of which shared £300, of which £70 resulted from the collection following a personal appeal by Mr Dent. He winds up his year's charitable efforts with a concert by the Birmingham Philharmonic Society on December 12 for the Worcestershire P. of W. Fund.

NTAL POLICY DICTATED BY AMERICAN INTERESTS

Bitter C.E.A. Criticism of K.R.S. Methods

GOVERNMENT CONTROL AS AN ALTERNATIVE

OUTSPOKEN criticism of the rental policy of the K.R.S. was made at the last meeing of the General Council, one member of which declared that the power of the Society must be broken if economic business were to continue. Allegations of foreign domination of the Trade were made and that film hire was dictated by a small group of American renters.

A suggestion which found favour was that one individual firm should be made an example of as it was not conceivable that any renter would dare to risk 25 per cent. of business on such an issue.

Referring to a secret document, known as the short list, to which the renters subscribed, another member urged that it should be discussed at a meeting of representatives of both C.E.A. and K.R.S.

Eventually the report of the renters' committee was adopted with the instruction that a report of its subsequent discussions with individual renters should be submitted at the earliest possible moment.

following report was sub- ted by the Film Renters' ee of its discussion with s of the K.R.S. on certain of film rentals. At the (which reported week's the attend- xplained ey had n their as in- ren- d that function discuss n busi- not in presence another, heir rs.

L. G. HILL

nters concerned indicated y were prepared to meet mittee at a later stage in- ly and separately to sit in cuss with us film rental that the Committee de- raise. The other renters tten mostly in the same the effect that they could pt the invitation because e not prepared to discuss presence of other renters, f their policy.

Committee stated that it posed to invite the renters separately and individu- will report in due course t of its deliberations with mendations.

amount Importance

dition to the above report, eral Council considered a d minute from the North hire Branch, stressing the of the matter under con- n, was noted.

Hill thought it no exagger- say that even if this re- e foisted upon the General it would have a very esponse in the provinces legates got back to their , and had once again to the Film Rentals Com- recommended another f procrastination. Mem- t not be blind to the fact question to-day was of nt importance among the affecting the welfare of stry, and the results of tinued campaign would -reaching effects on all of the Industry.

happened at the meeting— was sure the president ll him up if he violated mittee secrets—was that -hearted gentlemen came Film Rentals Committee under no apprehension. ame as individuals to dis- ividual policy with indi- and they indicated their do that but at no time ey answer the Committee es or even discuss any on what they termed the of the K.R.S.

t attack must be made on als. Mr. Hill asked in all how this was to be done? mbers grasp in hand to rs and say: "Please will ce your film hire?" It dated yesterday that grad- ing, film rentals and what was known as that damnably ini quitious short list of the K.R.S. were not matters for the K.R.S., and that was what there was con- cern about.

Must be Broken—

In Mr. Hill's opinion the power of that Society must be broken now if economic business were to continue. Exhibitors were being gradually drawn into a net of foreign domination to the extent that all matters pertaining to film hire were being dictated by a small group of American renters. Several hundreds of exhibitors were being put out of business because renters were introducing into the Industry a set of business conditions entirely foreign to previous practice, thinking to force these upon exhibitors under war time conditions.

Frankly, he was not going to take it lying down, and he would not permit them to put him out of business, and despite these practices they had not yet closed a kinema. The public was entitled to see the best pictures made, and ex- hibitors were anxious to show them, but if they could not be shown because of this bar by foreign renters, then cer- tainly some M.P.s in his area were going to hear about it. He moved that:—

"The Film Rentals Committee, to make progress, he asked, in view of the evidence given yesterday, to con- tact once more the K.R.S. in an endeavour to negotiate along business- like lines."

The President ruled Mr. Hill, being a member of the Film Rentals Committee, out of order in voicing a resolution.

Coun. H. S. Gent proposed that Stand- ing Orders be suspended. This was agreed.

—or Government Control

Mr. Hill continued that his proposi- tion was desirable in view of the fact that the five renters present yesterday might have some inkling of what the majority of members felt. **Of the two choices of complete dominance of British film rents by foreign renters or Govern- ment control he personally made no secret that of the two he would prefer Government control.**

F. V. Chambers was most pleased to hear that the Association possessed a man of such fighting spirit. The reason for the letter from the branch was that one by one members were giving way to the renters. All remembered what had been said in the Fox dispute and the various things that would happen to exhibitors if they did not resist renters' demands, and they had been re- sisted, but now one by one they were giving way and creating precedents, and very soon it would be too late.

Mr. Chambers supported Mr. Hill's resolution and added as a suggestion that once again an approach should be made to the Board of Trade and get them to see the Association's point of view.

The letter of October 25 from the K.R.S. stating that, in view of the rent- ing of films being the prerogative of the renters individually as between them- selves and their customers there was no point in a meeting between K.R.S. and C.E.A. representatives, was read, and it was indicated that any further approach to the K.R.S. would meet with the same answer.

Secret Document

C. G. Bernstein thought members ought to be told of a certain happening at yesterday's meeting. Commander Jarratt had asked the renters present if there were some secret document known as a short list or established formula which the renters had said did not emanate from them. No renter had answered, and it was left to Mr. Fuller to state that there was, and he produced a document on paper, headed K.R.S., sent out to sales managers, saying that the following theatres were put on the established formula list. Would it not be possible to write to the K.R.S. stating the Association had this document and could not the Association's committee meet their committee which dealt with this secret list?

Immediate Action

T. France had the opinion, like the Irishman, that things were rapidly getting no better. The K.R.S. answer had been received and the Association could take "No" for an answer; why should members want to see them again? The members of the K.R.S. never worried about a row as a society, but an individual renter never wanted a row with the C.E.A. on his own. One firm should be taken and one of the big films and members told not to book it. American representatives in this country received no credit for losing 25 per cent. of their business. He did not think an approach should be made to the Board of Trade to inform them that exhibitors could not manage their own business, please would they do it for them. Mr. France moved:—

J. POLLARD

"That the matter be re- ferred back to the Film Ren- tals Committee for immediate action."

J. Pollard con- sidered that if an opportunity of meeting the ren- ters individually were missed members would be sorry. There had previously been two lines of thought: one had been to make applica- tion to the K.R.S. with an endeavour to get Mr. Rank on that deputation, the other that a contact should be made with the Board of Trade. **Both propo- sitions had been carried out with the result that the Board of Trade had practically told the Association to mind its own business.**

It had to be realised first of all for what members were fighting: for reduced percentages of present film rentals or flat and shares, or for the man who says "I have been in business 50 years and I have never booked a film other than on flat and do not intend to." This had to be decided. It was not known how far some of the renters were committed with the K.R.S. resolu- tions. He had definitely come to the conclusion that, as the K.R.S. would not meet the Association as a body, it would be better for members of the Film Rentals Committee to spend a couple of days meeting the heads of the renting companies separately and individually.

Divide and Conquer

H. Elton stated that what the Asso- ciation desired was what the K.R.S. claimed they gave individual members: complete freedom to trade in whatever manner could be agreed between indi- vidual renters and exhibitors and not the laying down of any hard-and-fast formula. There was much for and against it. In the present circumstances, with very isolated exceptions, there was a state of partnerships existing between renter and exhibitor where the profits of the one were guaranteed with the other running the risk of a loss; there was no equity nor fairness about a partnership of that kind.

Mr. Elton shared the sentiments of Mr. France; whatever courage the indi- vidual renter had in Council he would not have the same courage if he had to face the rock of the Association and its members. It was perfectly well known that this secret list had been in exist- ence for some two or three years, brought up to date from time to time, but he had no doubt that if a renter who, in the judgment of the Film Rentals Committee, was least able to withstand pressure, were interviewed, a very different aspect of the situation would be gained. And from each renter individually an answer was wanted to this question: Are you a party to this secret list; either you have or have not subscribed your signature to an under- taking to trade with these particular people or with exhibitors only on these trade methods? There was no greater demonstration throughout history than that method of Hitler's: pick off the weakest first.

Coun. Gent had been very interested in the discussion, but was just wonder- ing whether it would not be more advan- tageous to have the documents referred to by Mr. Pollard and Mr. Elton pub-

Continued on page 12

C

Continued from page 11

RENTAL POLICY DICTATED BY U.S.

Bitter C.E.A. Criticism

lished so that those members who had only had a casual glimpse and many who had not even seen them might have the chance of reading them and digesting the contents.

C. A. MATHES rose to support Mr. France and felt it was the only way to get anything done. At the same time it would be a waste of time to go to the renters and demand that everybody should have the right to buy any picture on a flat basis; nothing would be won by that and the renter could not be expected to trade on those terms. He thought that film rentals were creeping higher and higher, and that there should be a plan to try to bring them down.

—Then the Squeeze

Mr. BERNSTEIN suggested it might help if he repeated Commander Jarratt's remarks that the fear of the established formula was that when the whole country had been finally cleared of all flat rate bookers, the renters would then come along and force a percentage for the second feature; it might be low, but that would be gradually increased, and then would come the squeeze. The exhibitors who had been booking flat had been responsible for everybody else getting the second feature on flat terms, and when they were out of the way then there would be no reason for letting exhibitors have second features on flat rates.

F. W. MORRISON hoped that the General Council was going to accept the Film Rentals Committee report as presented. If one were going into battle one wanted to know what the other side would do and how strong it was, and once more the K.R.S. were telling the Association that, as customers of their members, whatever policy was adopted in reference to a domestic issue concerning one member, that individual member could not hope to have any assistance from his fellows in that organisation.

One of the biggest mistakes in the past had been to try to take the whole mountain in one shot from a little gun, whereas the plan indicated by the K.R.S. should be adopted: take out individual men piecemeal and deal with each one. There was not one of them dare lose 25 per cent. of a problematical business to keep standing up on an issue against their interest. Mr. Morrison stood four square with Mr. France.

Coun. F. G. H. CHAMBERLAIN voiced the feeling that what was beating members was delay. Months went by and nothing was done, and meanwhile first one and then another gave way, and he would like to move:—

"That in this report, instead of the words 'in due course,' 'within 14 days' be substituted and that there be a special General Council meeting to hear what was happening."

A Policy Needed

B. T. DAVIS thought that all realised that the various points raised pointed to one thing only, that all independent exhibitors wanted a policy. They were at present groping in the dark, and wanted a lead. It was all very well to talk about the K.R.S., saying "Treat us as individuals"—they acted as one, in fact—and to accept this really meant that the C.E.A. did not help its own members. The circuits were not interested, as they could get their terms.

If the independents did not wake up and support themselves through the Association, (1) there would be more taking over by combines, and thus simply a group of the K.R.S. facing a group on the other side; (2) private individuals could not fight renters successfully. He did not blame the circuits. The Association must indicate a policy, and they must follow it.

Business Settlement Demand

C. P. METCALFE rose to support the Committee's report. What Mr. France had proposed was embodied in the report, and this was in his mind yesterday when the decision was made. Why not take a leaf out of the renters' own book and try "infiltration" methods? He agreed with Mr. Elton that the issue should not be narrowed down, but should embrace the whole gamut of film rentals. Members of the K.R.S. who attended the meeting had been told in plain terms that exhibitors were tired of this and wished to settle these disputes with business men as business men, and if it were found impossible to do that there would be an approach to a Government Department for arbitration.

Coun. A. W. GREEN was very pleased Mr. Metcalfe had lost none of his fighting spirit and had dealt with the matter in a very wide way. He was sorry to disregard his remarks, but pointed out that he had omitted one thing; he would like to amend the last paragraph of the report to carry out Mr. France's suggestions, and would suggest that the words "In due course" were the weakest thing in the paragraph. It should say "Report at once" and let the Film Rentals Committee have a meeting within the next two or three days and invite renters to attend.

Cancel the Short List

Ald. G. W. A. WRIGHT was a little uncertain as to what the Committee was to ask for, which, of course, was the whole point. When this matter had come up about eighteen months ago one might easily have called that, for the renters, a successful battle of Poland. To-day the General Council had shown what the battle of Russia could be like. The whole subject had changed, and exhibitors must always be fully aware that in addition to rationing, costs were going up for producers to as much as two or three times to produce similar pictures. He had always been cognisant that renters had a case, and it was not desirable to have first-class pictures made with a lot of capital for nothing. What was desired was to go on as before and preserve the known customs of the Trade, and—he disliked the phrase—return to the *status quo*. What was wanted was the cancellation of the short list or any other list like it.

The PRESIDENT reimposed Standing Orders and formally moved the adoption of the report.

Orson Welles and Joan Fontaine in JANE EYRE, forthcoming M-G-M picture

Tommy Dix, Donald McBride and Nancy Walker in BEST FOOT FORWARD (M-G-M), reviewed in this issue

Nottingham's Plan to Stop Fi Mutilation

THE fight against film mutilation initiated in the Notts and Derby area by a committee of exhibitors, projectionists and renters is being carried on with vigour, as the following report of proceedings of a meeting held on October 22 reveals.

The committee, having examined portions of films which had been subjected to bad treatment, invited the projectionists allegedly responsible to the meeting. The chairman (C. Wheatman) explained that the invitation was in no sense a summons to a court of jurisdiction, but was issued with a desire to help with advice in order to secure greater care of film.

The projectionists were invited to stay to hear the subsequent discussion.

Points from the Report

Amongst the matters eventuating the following were prominent :—

(1) The use of split spools was agreed to be the sign of a disinterested and lazy projectionist was universally deplored, and large centres caused many of varied types of film damage. this connection complaints laid down that two firms of re were issuing newsreel copies large centres and the hon. s taries were instructed to point out to them and ask for the pra to be stopped.

(2) Passenger transport curfew in some situations responsible damage to films in that pr tionist staff, anxious to catch b etc., hurried over the taking and packing of films. This c be overcome by co-oper amongst the members of the concerned, it was urged.

(3) The value of the Film Re Sheet and Packing Slips was fully realised. If a kinema ceived films in perfect condit report to this effect should sent to the renter, and, in any it should be realised by the ager that it was one of his d to demand a properly comp report form from his chief b the programme was shown to patrons.

(4) More attention was urge the use of oil on projection plant. A little in the right was the proper policy from film-damage and economic point, and attention should directed to the bottom spool b

(5) To scrub the re-wind b twice weekly *with soap and* not an abrasive powder, would duce scratching on films.

(6) The threading-up of should be undertaken by ho the edges of the films.

Film Repairs

A discussion then ensued the renters' difficulties in fi capable staff to undertake

Continued on page 13

CARDS EACH

Trace Damage

OPOSAL submitted to General Council of the that log cards for con- f films should be intro- is to be considered by eneral Purposes Com- mittee.

bject was introduced by BLAKE, who stated that lution from the Ports- nd Isle of Wight Branch explanatory. The Branch consideration and accept- this scheme might go a to alleviate the trouble able copies.

ea was that a log card or uld be attached in some the film, preferably a ng book similar to those film transport companies, the chief operator could is comments and those of ague, sign it and have it gned by the manager, the er treating it in a similar its return to him, thus en- im also to keep a record ndition of the film.

Trace Damage

tors have been most bout accepting any copy s sent out without proof ndition and, he continued, hod would tighten up the . If renters would co- he felt certain damage e traceable. He therefore

the General Council be asked it the following scheme to the That a log card or book of the n of films be attached or in- n the film container, on which e entered the date and condi- which a film is received, signed chief operator and counter- y the manager; also on the uld be entered the date on ach film is examined by the

G. W. CHAMBERLAIN, in second- esolution, said this was not a as he had put forward a position to the General Secre- ly last, but had been informed e was unworkable. He, how- felt it was a good idea and one d elucidate the true facts as maged the film.

am Example

RIOR entirely agreed with the . That it would gain the ed co-op tion of the projec- e could ove, as a similar d been rted in Nottingham, projectionists had gone down nsport depot to see the condi- e films themselves. There had oposal to extend the scheme to d at the last meeting 74 pro- were present; at Leicester, at eting on this scheme 120 pro- attended. or offered if the matter were and instead of discussing it esent proving, to give a full the Nottingham scheme to the urposes Committee.

to G.P.C.

E. R. Jones considered the n of the Portsmouth and Isle branch, seeing that some-

ued at foot of column 2

thing like 30,000-40,000 books or cards would be needed, half of which would be lost within one month. He thought Mr. Prior's suggestion was a very good one, and therefore proposed as an amendment:

"That the matter be referred to the General Purposes Committee."

E. H. WHITTELL seconded the amendment, which was carried.

Donald O'Connor and Susanna Foster in TOP MAN (G.F.D.), reviewed in this issue

C.E.A. AGREE TO MEET C.M.A. REPRESENTATIVES

Planning Procedure

A MEETING between officers of the C.E.A. and representatives of the Cinema Managers' Association will shortly take place at which any representations which the Managers' Association wishes to make will be heard.

This decision was taken following a report of the General Purposes Committee that it had noted that the majority of branches is agreeable to representatives of the General Council listening to representations which the Cinema Managers' Association wishes to make and to report back to the General Council. The committee suggests that the officers should be appointed for this purpose.

Planning Procedure

As to procedure by the Planning Committee, the committee is proposing to allocate subjects received to the Legal, Finance and Parliamentary Committee and to subcommittees of the General Purposes Committee with the request to each committee to present an interim report at an early stage showing how the matter stands and what falls to be done.

These reports will be collected into one interim report which will be submitted to the General Council for circulation to all members, so that they may know exactly what is under review.

Ministry of Information

It was reported that, as decided at the last General Council meeting, a request had been sent to the Ministry of Information asking that all Ministry of Information films should be available to independent exhibitors in addition to the circuits and a reply had been received to the effect that this request would be respected subject always to the Ministry's policy of achieving the widest possible coverage for its films.

Red Cross Fund

A letter from Lord Iliffe expressing sincere thanks for the General Council's generous agreement as to repeat collections for the Red Cross and St. John Fund in 1944 was noted.

New Members

Eight members were balloted for and enrolled.

Next Meeting

It was agreed that the next meeting should take place in London on December 8.

Screen Lighting Frowned Upon

"NO INFRINGEMENT BUT —"

ALTHOUGH the illumination of the screen or the organ console does not constitute an infringement of the Standard of Lighting Regulations, provided the maximum wattage is not exceeded, the Ministry of Fuel and Power informs the C.E.A. that exhibitors should still be advised not to employ such lighting effects.

This point was brought to light in the following correspondence with the Ministry of Fuel and Power by R. V. Crow, of the C.E.A. Technical Department.

Quoting S.R. & O. 1210, 1943, Mr. Crow stated that the Association had received a number of requests from their members for a definition in regard to paragraph 3 (a) and (b).

The exceptions enumerated in this paragraph are illumination of any stage and projector lighting. The reply of my department is that stage illumination refers to lighting used upon a stage whereon "live" persons are performing and projector lighting refers to kinematograph projectors and ancillary apparatus used in a kinematograph theatre. I should be glad to learn if this is an intelligent interpretation of this portion of the Order.

Diverting Wattage

Reports have been made to us from time to time that kinematograph theatres are using coloured lighting upon their screens apart from that actually shown through the projector. While this is contrary to the instructions we originally sent out to our members that all lighting effects should be discontinued, it has been ascertained that the illumination referred to comes within the permitted wattage laid down by the Order, *i.e.*, 1 watt per square foot of the area to be illuminated.

In other words, the proprietors of the kinemas concerned are diverting a portion of this permitted wattage from the ordinary auditorium lighting and concentrating it upon the screen end of their buildings, possibly in the shape of coloured lamps. My department interprets this as being covered by the terms of the Order, and I should therefore be glad if confirmation can be given.

The Console

A further point is that in those kinemas where there is an organ console installed this is sometimes surrounded with a glass-fronted frame in which coloured lamps are placed working through rheostats, thus effecting changes of colour. In these cases also we have assumed that, providing the wattage involved added to the auditorium lighting used does not exceed the statutory wattage permitted under the Order, the proprietors concerned are not infringing the S.R. & O.

Reasonable

The reply of W. Nott-Bower, deputy secretary of the Ministry of Fuel and Power, Millbank, S.W.1, is as follows:—

Although, as you will appreciate, the interpretation of Orders and Directions is a matter for the Courts and not for the Minister of Fuel and Power, in our opinion your interpretation of paragraph 3 (a) and (b) of the Direction is reasonable.

As regards the general lighting to the kinema, excluding projector lighting, we consider that the diversion of a portion of the permitted wattage to illuminate the screen or an organ console would not constitute an infringement of the Control of Fuel (No. 3) Order General Direction (Standard of Lighting) No. 1, provided that the total wattage used for the illumination of, and in, the building does not exceed the maximum permitted by the Direction.

I would add that we would nevertheless discourage any unnecessary use of electricity, and would suggest that in order to economise in fuel your members should still be advised not to employ lighting effects of the kind that you describe.

Continued at foot of column 3

"BELL" HAS BRILLIANT PREMIERE

Thrilling Debut of Hemingway Epic

ONE of the most brilliant and exciting premières of war time London took place at the Carlton, Haymarket, when Paramount's classic "For Whom the Bell Tolls," had its colourful "first night," in the presence of a very distinguished and enthusiastic audience, which included Cabinet ministers, ambassadors, members of the Diplomatic Corps, notable representatives of the United Nations, celebrities of the screen and stage, outstanding personalities of the film Trade, and hosts of other well-known people.

Distinguished Guests

The Chancellor of the Exchequer, Sir John Anderson, and the Home Secretary, Herbert Morrison, were among the Cabinet ministers present, and the crowded audience also included Lord and Lady MacGowan, Lady Louis Mountbatten, Lord Sempill, Lady Woolton, Lady Metcalf, Sir William Rootes, the Soviet Ambassador (Feodor Gusev), Mrs. Wellington Koo, Sir Alexander Korda, Lieut.-Col. Ben Lyon, Colonel Jock Whitney, Miss Ellen Wilkinson, General Van Strydonck De Burkel (Gen.-Inspector, Belgian Army), David Rose (managing director of Paramount), Mr. and Mrs. J. Arthur Rank, A. E. W. Mason, Fred Hutchinson (general sales manager of Paramount), Deborah Kerr, Clive Brook, and scores of motion-picture personalities.

Long before the picture was due to be screened, large crowds had gathered in the Haymarket augmenting the long queues for the advance booking to be seen outside the Carlton all day and every day.

Inside, the Carlton presented a sparkling scene, and the exceptionally tasteful decorations gave an added touch of colour to the proceedings. Considerable comment was aroused by the picturesque uniforms of the usherettes; and there was throughout the theatre an atmosphere which provided a warm glow of comfortable relaxation.

Atmospheric Prologue

The screening of the "Bell" was preceded by atmospheric music, and as the music faded and the houselights were dimmed, the curtain ascended to reveal a huge tapestry depicting Ernest Hemingway's book on a draped pedestal, staged against moving cloud effects. At the same time, a bell was heard tolling, and as the tapestry receded the main title of the film was flashed upon the screen.

The notices accorded "For Whom the Bell Tolls" speak for themselves, and each day following the première, the Carlton has been completely sold out, the "house full" boards having to be displayed at every performance.

Queues for the advance booking office grow longer and longer each day, and the demand for seats is so enormous that the box-office staff has been increased in order to cope with the very heavy bookings, which already extend into the New Year.

J. Arthur Rank, David Rose, managing director of Paramount, and Mrs. Rank at the Carlton premiere of FOR WHOM THE BELL TOLLS (Paramount)

Laurence Olivier and Penelope Dudley Ward in a scene from the TWO CITIES' film, which is having its premiere this evening at the Odeon, Leicester Square

Odeon Helps Solve Blitz Problem

When an application was made to-day on behalf of the Odeon Cinema, Exeter, for a full catering licence the local Food Control Committee, in giving assent, were impressed by three factors—that there would be Sunday opening, that the restaurant would be open on weekdays during evening hours, and that Exeter was about one thousand places down in the matter of restaurant accommodation compared with the pre-war position.

The Town Clerk told the committee that no equipment would need to be provided—it was available for installation. Two hundred people could be seated at one sitting. There was room for extension.

The committee agreed to weekday opening from noon and the Sunday hours as applied for.

CHESHIRE C.C.

Reassessment

At Cheshire C.C. Licensing Valuation Committee Messrs. Mason and Hedley submitted a detailed report on the kinemas in the country, showing the existing and suggested gross values and rateable values.

They were instructed that in cases where the values had not been agreed, to attempt to negotiate settlements wherever possible.

In regard to the Savoy, Sale, it was reported that Messrs. Millar, Johnstone, and McVittie and Co. had withdrawn from the proceedings as Union Cinemas, Ltd., had repudiated the instructions giyen to them by Associated British Cinemas, Ltd.

With reference to the Pyramid, Sale, a letter was received from Messrs. Barker and Co. stating that the theatre was still owned by the Anglo-Scottish Theatres, Ltd., but that the share capital of this company had changed hands, and confirming that Messrs. Millar, Johnstone and McVittie and Co. were still acting in this matter for Anglo-Scottish Theatres, Ltd.

The Sunday Entertainments Act having been extended to Wellingborough and that the U.D.C. will act as agents, the Northants County Council has delegated its powers to the U.D.C.

BIG G.F.D. PREMIERE TO-NIGHT

"Demi-Paradise"

A WORLD premiere of G.F.D. picture, "Demi-Paradise," takes place at the Odeon, Leicester Square to-night (Thursday) in aid of Lady Cripps's United Aid China Fund. Many distinguished guests will attend this important performance which starts at 7 p.m.

"The Demi-Paradise," a Cities picture written and duced by Anatole de Gra and directed by Anthony As stars Laurence Olivier as Russian engineer on a visit to country. He arrives full of foreigner's prejudices against only to find that the British he meets have equally views about Russians. Grad these mistaken ideas disap understanding takes the pla resentment, and firm friend are formed.

Penelope Ward has the rôle typically English girl, who takes to introduce the Rus visitor to British customs, and falls in love with him in the cess. Supporting rôles are by Marjorie Fielding, Aylmer, Margaret Ruther George Thorpe, Leslie He (appearing as himself), and famous 'cellist, Beatrice Harr is shown playing in an old lish garden inducing nightin to sing for a broadcast.

"The Demi-Paradise" will Trade shown by G.F.D. on Nov ber 25th at the Odeon Theatre 10.30 a.m. It will be release G.F.D. on December 20.

DOUBLE PAY FOR S.O.

Darlington Deman

The Sunday opening of kine in Darlington, arranged to star November 21, is threatened by disagreement between owners employees on conditions and

A meeting of the C.E.A. and N.A.T.K.E. was held in Newc on Friday, but they failed to r agreement and no further mee was arranged.

It is understood that the e bitors offered ordinary week pay for Sunday work, with a off. The employees asked double time for Sundays and a off.

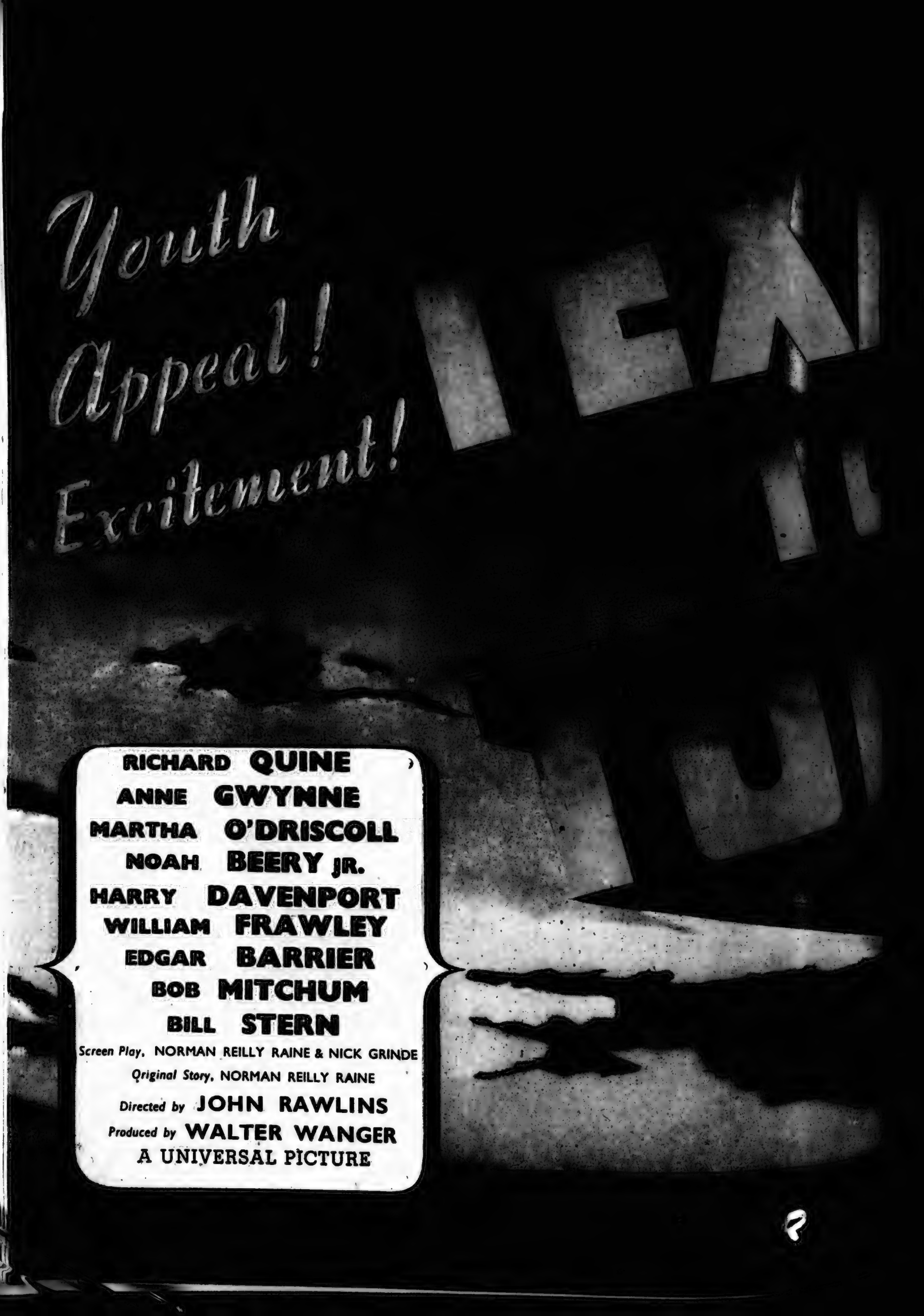
Since Sunday opening was a request of the military author employees offered to work wi pay if the owners provided shows for members of the F only.

Patrons of the Regent, Weston-s Mare, who have been knitting wo for the Navy, reached their 4,000 last week. The patron who knitted four thousandth garment has been sented with a double complimen ticket.

Walter Wanger's

Great Spectacular Triumph!

TEXAS TO TOKIO


Youth
Appeal!
Excitement!
RICHARD QUINE
ANNE GWYNNE
MARTHA O'DRISCOLL
NOAH BEERY JR.
HARRY DAVENPORT
WILLIAM FRAWLEY
EDGAR BARRIER
BOB MITCHUM
BILL STERN
Screen Play, NORMAN REILLY RAINE & NICK GRINDE
Original Story, NORMAN REILLY RAINE
Directed by JOHN RAWLINS
Produced by WALTER WANGER
A UNIVERSAL PICTURE

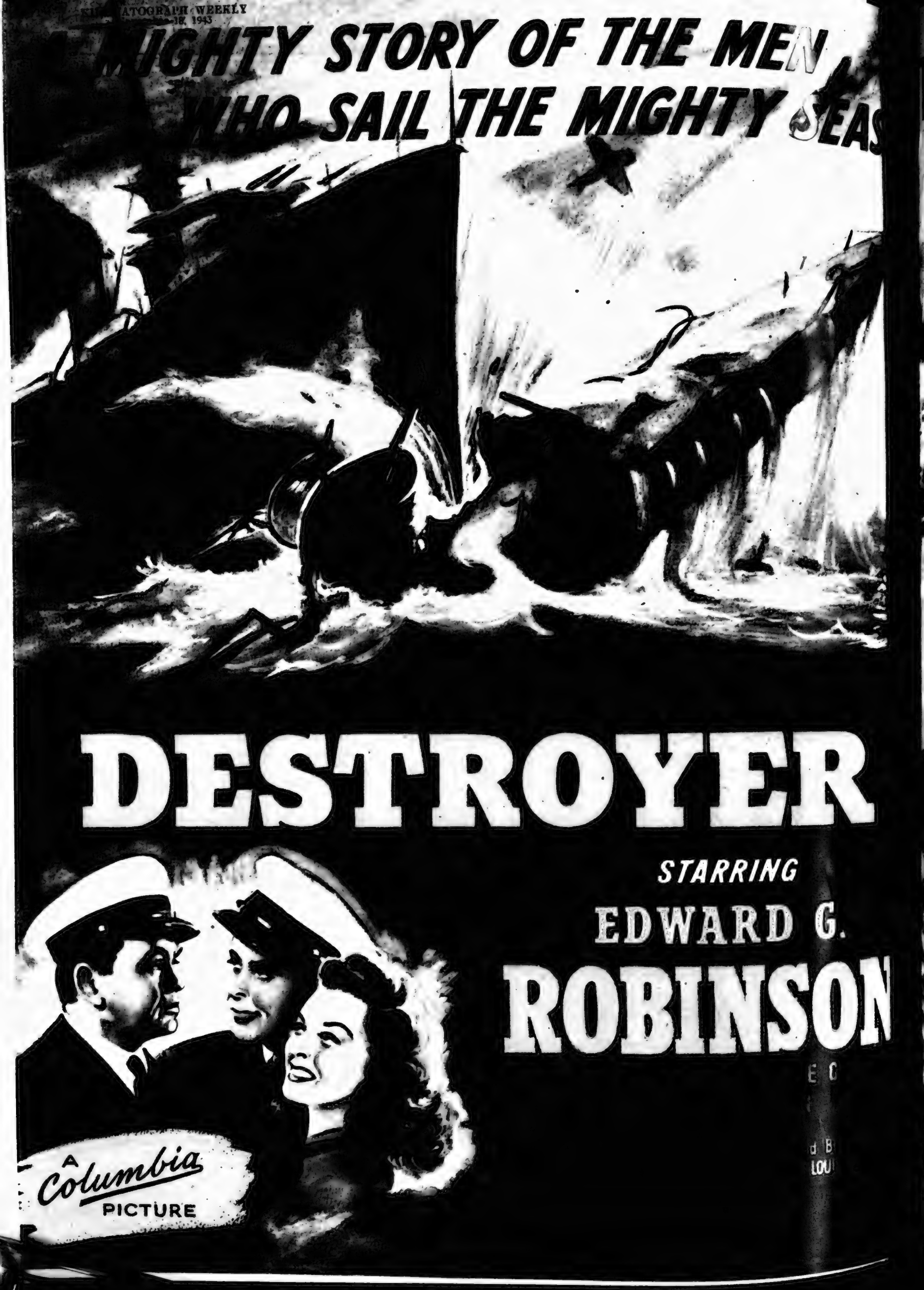
RELEASED FEB. 21, 1944
A UNIVERSAL PICTURE
PROVINCIAL TRADE SHOW
Empire CARDIFF Wed. Nov. 24 10.45 a.m.
Scala BIRMINGHAM Wed. Nov. 24 10.30 a.m.
Scala NOTTINGHAM Wed. Nov. 24 10.45 a.m.
Trocadero LIVERPOOL Wed. Nov. 24 10.45 a.m.
Cinema House SHEFFIELD Wed. Nov. 24 10.45 a.m.
Queens Hall NEWCASTLE Wed. Nov. 24 10.45 a.m.
New Savoy GLASGOW Wed. Nov. 24 10.45 a.m.
Gaumont MANCHESTER Tues. Nov. 30 10.45 a.m.
Scala LEEDS Tues. Nov. 30 10.45 a.m.
Classic BELFAST Wed. Dec. 1 10.45 a.m.

Columbia is in its stride... TOP PICTURES... TOP STARS... Month after Month!

Columbia's performance in the past ten months...

THE TALK OF THE TOWN
MY SISTER EILEEN
YOU WERE NEVER LOVELIER
A NIGHT TO REMEMBER
COMMANDOS STRIKE AT DAWN
GET CRACKING
REVEILLE WITH BEVERLY
SOMETHING TO SHOUT ABOUT
THE DESPERADOES
THE MORE THE MERRIER
RHYTHM SERENADE
FIRST COMES COURAGE

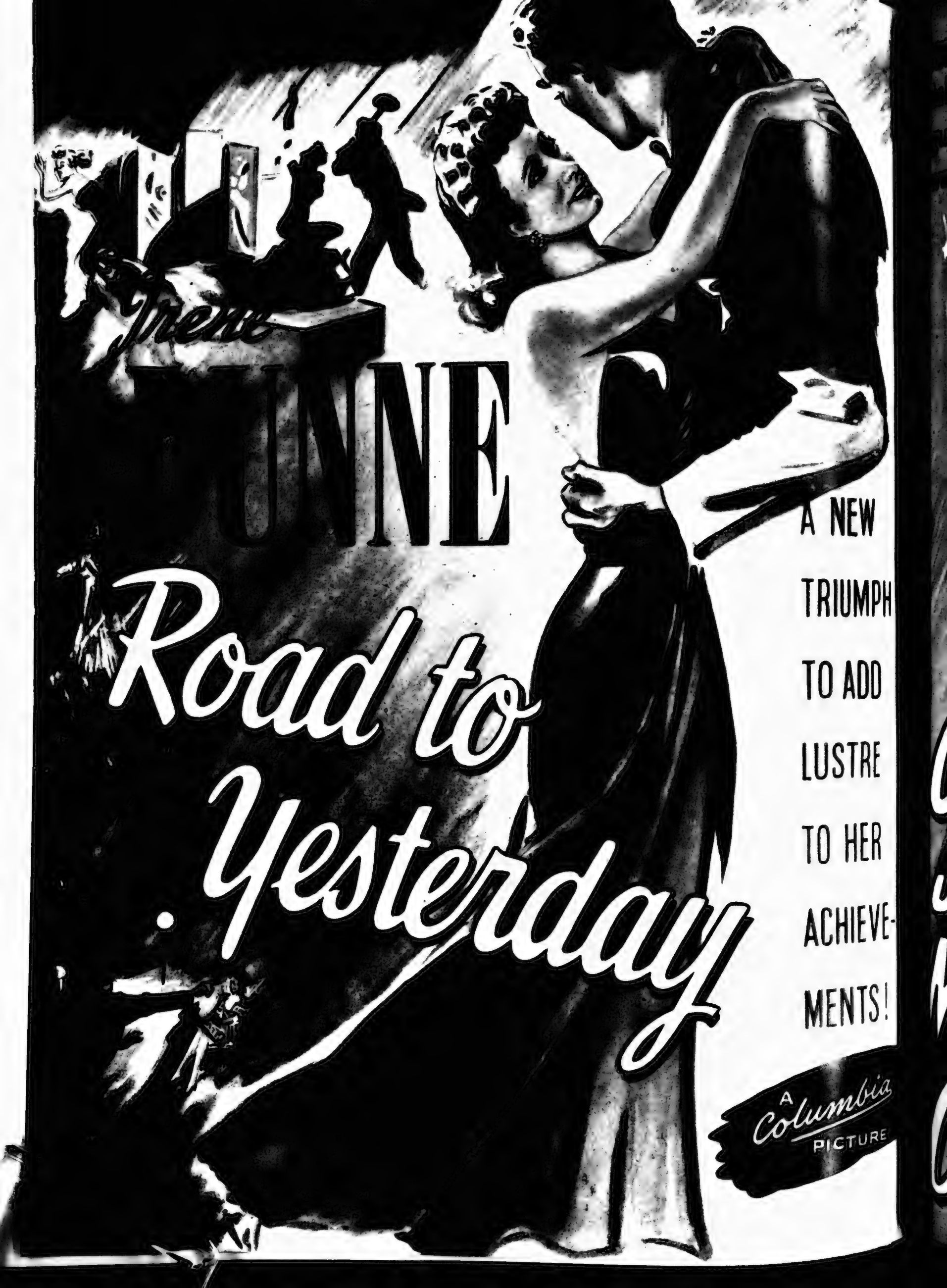
... is your guarantee for the months that follow...


MIGHTY STORY OF THE MEN
WHO SAIL THE MIGHTY SEAS
DESTROYER
STARRING
EDWARD G.
ROBINSON
A Columbia PICTURE

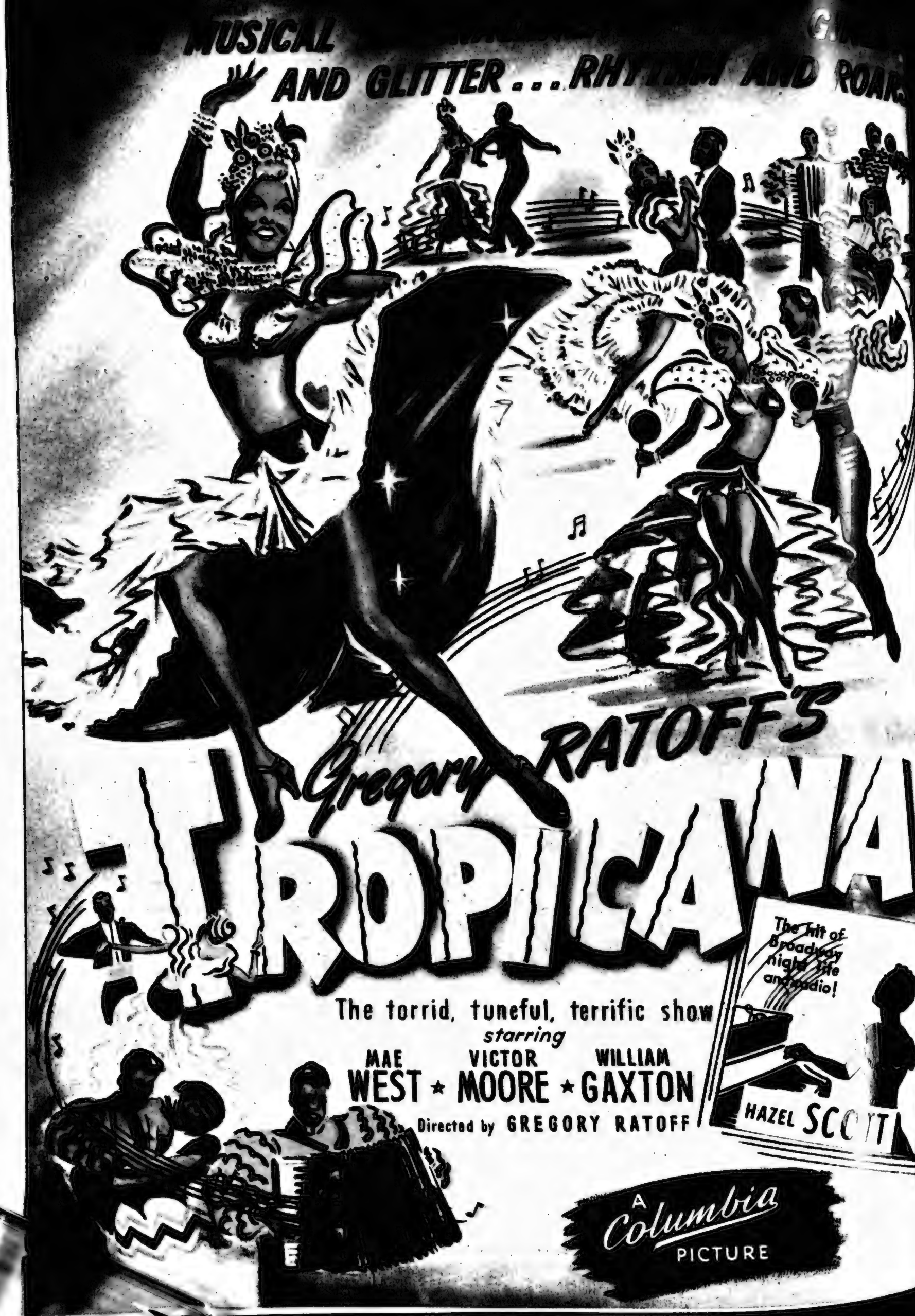
THE SENSATIONAL STAR
OF "CASABLANCA"!
SAHARA
WITH
BRUCE BENNETT
J. CARROL NAISH
LLOYD BRIDGES
Screen play by John Howard Lawson
and Zoltan Korda
Directed by ZOLTAN KORDA
A Great Adve
Drama of
in the Deser
A Columbia PICTURE

The most widely-publicized attraction in years!
Rita
HAYWORTH
Jinx
FALKENBURG
and the 5 most beautiful girls in the world
Gilda
IN TECHNICOLOR!
A Columbia PICTURE

Cupid gives the business to a modern business girl who tries to turn her back on romance!
Directed by IRVING CUMMINGS who directed "Louisiana Purchase" ... "My Gal Sal"
Rosalind Brian
RUSSELL ★ AHERNE
10 PERCENT WOMAN
A Columbia PICTURE


Irene
DUNNE
Road to Yesterday
A NEW TRIUMPH TO ADD LUSTRE TO HER ACHIEVEMENTS!
A Columbia PICTURE

Rom
of a spectacular
and his fabulous
a woman's heart!
CURLEY
CARY GRANT
JANET BLAIR
My Client
Curley"
Directed by
ALEXANDER
HALL
HURRAH
FOR CURLEY!
A
Columbia
PICTURE
Produced by LOUIS F. EDELMAN


MUSICAL
AND GLITTER . . . RHY
ROAR
Gregory RATOFF'S
TROPICANA
The hit of Broadway night life and radio!
HAZEL SCOTT
The torrid, tuneful, terrific show
starring
MAE WEST ★ VICTOR MOORE ★ WILLIAM GAXTON
Directed by GREGORY RATOFF
A Columbia PICTURE

Three More 20th-Fox Technicolors

IN addition to the lavish Technicolor Betty Grable-Robert Young-Adolphe Menjou starring musical "Sweet Rosie O'Grady," recently Trade shown, 20th Century-Fox have three Technicolor productions for early presentation. The titles of these are "The Girls He Left Behind," "Pin-Up Girl" and "Buffalo Bill."

A gay spectacular musical in modern setting "The Girls He Left Behind" has an outstanding starring cast headed by Alice Faye, Carmen Miranda, Edward Everett Horton, Charlotte Greenwood, James Ellison, Sheila Ryan and Phil Baker. William LeBaron is producing with Busby Berkeley handling the direction.

Betty Grable's Next

"Pin-Up Girl" is Betty Grable's second musical extravaganza for the 1943-44 season and is designed on a large scale highlighted with lavishly staged numbers, which include novel roller-skating ensembles, gay romance, hilarious comedy and lilting rhythms. Joe E. Brown and Martha Raye play comedy leads with Charley Spival and his radio band featured. William LeBaron is again producing with Bruce Humberstone as director.

The third Technicolor production is an epic of the great western frontiersman-showman "Buffalo Bill." Joel McCrea plays the title rôle with the feminine leads played by Maureen O'Hara and Linda Darnell. Harry Sherman is the producer and his director is William Wellman.

Monochrome Supers

The studios are also currently shooting on three important black-and-white films — "Galveston," "Lifeboat" and "The Lodger."

"Galveston," formerly titled "Tampico" is an action-packed sea story starring Edward G. Robinson, Victor McLaglen and Lynn Bari under the direction of Lothar Mendes, with Robert Bassler producing.

"Lifeboat" is the dramatic, suspense-packed thriller based on the John Steinbeck story, which Kenneth Macgowan is producing and Alfred Hitchcock is directing. In the film's all-star cast are Tallulah Bankhead, Henry Hull, Canada Lee and Mary Anderson.

The film version of the world-famous mystery novel and play by Mrs. Belloc-Lowndes, "The Lodger" stars Merle Oberon, Laird Cregar, George Sanders, Sir Cedric Hardwicke and Sara Allgood. It is a Robert Bassler production, which John Braham is directing.

Concerts for war funds were held at the Palace Super Cinema, Stocksbridge, near Sheffield, and the Grand Cinema, Maltby, South Yorks, on Sunday, November 14, the managements allowing their use free.

Joan Blondell in CRY HAVOC, forthcoming M-G-M presentation

ANGELA MARLOWE

Lansbury's Grand-daughter Adopts Screen Name

So the name of Lansbury is not to be perpetuated on the screen by the grand-daughter of the famous British Labour leader.

Angela Lansbury, who is making her screen debut in Metro-Goldwyn-Mayer's "Gaslight," was recently given a brand new name. It was her first day before the cameras with Ingrid Bergman and Charles Boyer in the film, and both stars were on hand to witness her adoption of the screen name, Angela Marlowe.

After weeks of debating on what the change should be, Miss Lansbury's mother, Moyna Macgill, came up with the answer. The Marlowe was taken from the famous actress, Julia Marlowe, leading lady for Miss Lansbury's great uncle, eminent actor Robert B. Mantell.

TELEVISION AND PATRONAGE

Exhibitor Problems Discussed by B.K.S. "Brains Trust"

QUESTIONS of importance to exhibitors no less than to studio and theatre technicians were posed and answered at the B.K.S. "Brains Trust" meeting on Wednesday, November 10. Public choice of films; propaganda shorts; misleading stills; long-credit titles; and children's films were among matters discussed. Further reports appear on pages 46 and 50.

Leslie Mitchell was question master, and the "Brains Trust" consisted of Miss Mary Field, G.B.I. producer; Ernest Blake managing director of Kodak; R. J. Engler, a director of Western Electric; Peter Eton, producer of B.B.C. film adaptations; Lt.-Col. S. K. Lewis, of A.B.C., past president of the C.E.A.; and A. G. D. West, of Cinema and Television, B.K.S President.

A question, ably answered by Mr. West was: What will be the effect on the picture-going public of home and kinema television? Mr. West suggested that a utility television set might be marketed for £20, or 5s. a week, and would meet the terrific demand. He thought this development might mean that people would go to the pictures less, but pointed out that the mass effect would be lacking. He would not commit himself as to kinema television.

Mr. Mitchell referred to the big drawback of home television: that one had to leave all other activities—knitting or cooking—and concentrate on the screen, a point with which Mr. West agreed, adding some comments on the high costs of television programmes. He referred also to mass reception of television programmes in public houses; the publican could cover the cost of a set in a few weeks by the extra beer sold; with this point Mr. Eton was in disagreement, suggesting that television was out of place as a background.

Mr. Mitchell expressed the view that the film industry should work hand in hand with television; there were certain aspects of television production, such as quick changes, which can be best met by the use of film. In the case of newsreels, too, one could not always be at home to watch a television of the Derby, but if a film were prepared, it could be seen in the evening.

The "Why" of Patronage

On the next question, What influences the "man in the street" when he decides to go to one of his local kinemas? Miss FIELD thought that most people go to a kinema because of the comfort of the seats; many elderly people will not go to a kinema where there are many steps, and people do not like a kinema where there are dead spots in the sound—they tend to go where the acoustics are good.

LT.-COL. LEWIS suggested that in the old days people just went to the pictures; now they shop for their pictures and know more about the pictures than the manager. Most people are lazy and tend to go to the show nearest their home. All things being equal in regard to entertainment, they will go where the manager and his staff are popular by virtue of the fact that they are polite. They go where they get the best comfort, which includes good sound and good light.

As instancing the importance of good sound, Mr. Engler mentioned a renting company which received a number of cancellations of bookings until they cleared up certain laboratory troubles, when they no longer had cancellations. Subconsciously people will go to a show where picture and sound are good and prints are good.

Dealing with the effect on kinema audiences of the incessant stream of propaganda, LT.-COL. LEWIS agreed that patrons grumbled about it, and war films generally are so unpopular that the C.E.A. sent a resolution on the subject to Hollywood. Nevertheless, M. of I. propaganda was doing valuable work, and the Trade would be unlikely to attempt to lessen the amount of it. Following this up, Lt.-Col. Lewis emphasised that the finest propaganda was that which was not obvious propaganda; some American films, such as "Bataan," were an excellent example of this. Mr. BLAKE added "The Battle of Britain."

Misleading Stills

L. MANNIX, a Leeds exhibitor, asked why stills showed scenes not appearing in the film, to the annoyance of his patrons. Mr. BLAKE pointed out that no stills had been made for nearly a year. Miss FIELD explained the difficulty: that a first-class still may be taken on the floor during production, but that scene may have been cut from the film—it is on the cutting-room floor. The point is not always checked up, and so an excellent still goes out. Mr. MITCHELL suggested that patrons might complain because certain stills showed riotous scenes of Cleopatra's slaves bathing in a pool—a scene which the censor might have cut out.

We regret to announce the death, last week, of A. J. Stratford, proprietor of the Regal, Corsham. Mr. Stratford had not enjoyed good health for some time past.

A story conference on Paramount's HOSTAGES, which is reviewed in this issue. L. to R.: Roland Varno, Paul Lukas, Director Frank Tuttle, Luise Rainer and William Bendix

The emotional experience of a life-time—everything that entertainment genius could give it—everything that box-office greatness could mean!

"JANE

LYRL

by CHARLOTTE BRONTE

Orson
WELLES
Joan
FONTAINE
in
"JANE EYRE"
with
Margaret O'Brien
Peggy Ann Garner
John Sutton
Directed by
Robert Stevenson

Yet Another
Grand Triumph
from

20th

CENTURY-FOX

TRAINING THE DISABLED

S. Wales Branch Demands a Square Deal

SOUTH WALES and Monmouthshire branch, at the monthly meeting at Cardiff, on Friday last, decided to contact the London and Home Counties branch in order to obtain the full facts relative to training of ex-Servicemen as operators.

The matter arose on a communication received by the Secretary, W. J. FOOKS, from the local regional office with regard to the scheme of training in which it was suggested that the expense would have to be borne by the Industry itself rather than by the Ministry.

W. BERRIMAN (Pontypridd) expressed surprise at this attitude. It was only reasonable that some Government allowance should be made to men from the Services during their period of training, irrespective of their pensions, he said, but it was unreasonable that an exhibitor should be called upon to pay the same rate of wages as was paid to a fully qualified man.

Onus on the Government

The SECRETARY remarked that there would be representations made in London on the matter, and he thought it proper to leave it to them to argue it out. It would be easier than from the local office.

Mr. BERRIMAN: It is a Government scheme. They do it in other industries. A small exhibitor may say: "Yes, I am prepared to train one, but surely he cannot be expected to pay him the full money while he is being trained."

ARTHUR B. WATTS: If there is training being done for other trades, why single ours out and say there would be no financial support? He himself was sceptical about the letter the secretary had received from the local office, and thought they should communicate with the London and Home Counties branch.

The SECRETARY considered the Government should come into the scheme while they were training a man in the first six weeks. A man was getting his pension for some disability sustained in the service of his country, which had nothing to do with them. They should give him the money they could afford to give.

He thought the suggestion of Mr. Watts that they should check up with the London and H.C. branch a good one, but, in the meantime, if there were any cases where people wanted a man at once then they should state so.

W. BERRIMAN agreed that what a man was given as a pension had nothing whatever to do with this scheme. "We should be very careful that we shall not be accused of exploiting these fellows," he added. "We should say that if they are coming into this scheme they should be properly treated. The only way that can be done is by generous treatment by this Industry, plus a Government allowance."

In moving that they contact the London and Home Counties branch to find out whether the letter received locally was in accordance with the facts, A. B. WATTS remarked: "Why should the kinema Industry have differential treatment? In the last war they were trained and are operators or managers to-day."

ARTHUR MORGAN (Blaenavon) seconded and the motion was carried unanimously.

Rentals

Giving his usual account of the proceedings at the last General Council meeting, W. BERRIMAN said a report had been submitted to them by the Film Rentals Committee. In this, it was stated that the committee had approached the K.R.S. for a meeting to discuss certain aspects of film rentals. The K.R.S. replied that this was not a matter for the society, but for members individually.

Accordingly, an invitation was sent to the renters individually and five attended. It was soon clear that they were under the impression they had come as individuals representing their own particular firm, and that their function was to discuss their own business, but not in the presence of anyone representing another firm.

They did indicate, however, that they were prepared to meet the committee at a later stage individually and separately to discuss any film rental matters the committee might desire to raise. Other renters had written mostly in the same strain that they were not prepared to discuss in the presence of other renters details of their policy.

The committee therefore proposed to invite renters to attend separately, and they would immediately afterwards report upon the result of those deliberations and the recommendations.

A Further Meeting

Mr. BERRIMAN added that a long discussion took place on the subject of the alarming increase in the rentals. A number of suggestions were put forward and certain action was going to be taken. It might even be that a special meeting of the Council may be called to deal with the matter.

It was decided that as far as the branch was concerned the subject be left in abeyance until it had been further discussed by the General Council.

Carbons

On the question of carbons, W. BERRIMAN said a brief report had been received from the Carbon Pool saying that they were now in the happy position of having very good stocks in the country, unless something might happen to destroy them.

The report was adopted.

Charity Expenses Criticised

Stockton magistrates took exception to the fact that close on £90 was paid in expenses to artistes and hire of the kinema for a charity show. Ald. C. W Allison remarked that the proceeds were for charity and not for the promoters of such concerts. Future applications for concerts will be checked

Henry O'Neill, Margaret O'Brien, and Elizabeth Sisden, in LOST ANGEL (M-G-M)

Plymouth Xmas Day Opening

WORKERS' PROTEST IGNORED

Kinema employees in the Plymouth area vigorously opposed the proposal of the Watch Committee to open kinemas on Christmas Day, which was subsequently agreed to by the City Council.

Their case was presented by the Plymouth Trades Council, who represented that the Watch Committee, by permitting Sunday opening, had already encroached upon the rest hours of workers. By way of compromise, however, the employees offered to give their services free on Christmas Day provided that the performances were for Service personnel only and that the latter were admitted without charge, and it was also suggested that arrangements should be made by the Services to transport the staff to and from their duties.

It was alleged that civilians were crowding out members of the Forces from the cheaper seats, and that seven eights of the Sunday audiences in Plymouth kinemas were civilians. One Sunday only twelve Service personnel were to be seen in a long kinema queue.

The chairman of the Watch Committee, Alderman W. J. W. Modley, said all must have been impressed by the necessity of doing something for the large number of Service personnel who were hanging about with nothing to do. He did not think the kinema people were particularly anxious to open on Christmas Day, as they felt they would like a day off, but in war time many people had to work whether they liked it or not. He regarded that as purely a domestic problem which could have been settled between the kinema proprietors and their employees.

The Lord Mayor, Lord Astor, thought that if the people of Plymouth invited Service men to their homes, and the Church canteens all made the special efforts suggested, there would still be hundreds in uniform with no place to go on Christmas Day.

An amendment to refer the report back was defeated and the Committee's recommendation adopted.

"PENNY-A-WEEK"

To Aid Russia

At the beginning of 1943 Mrs. Churchill announced that henceforth one quarter of all contributions to the Red Cross Penny-a-Week Fund would be devoted to aid to Russia. At the end of October over £1,000,000 had been transferred from the Penny-a-Week Fund for that purpose. It may be remembered that in 1941 Penny-a-Week contributors raised £420,000 in three months in order to send the medical and surgical supplies that were so badly needed by Russia at that time.

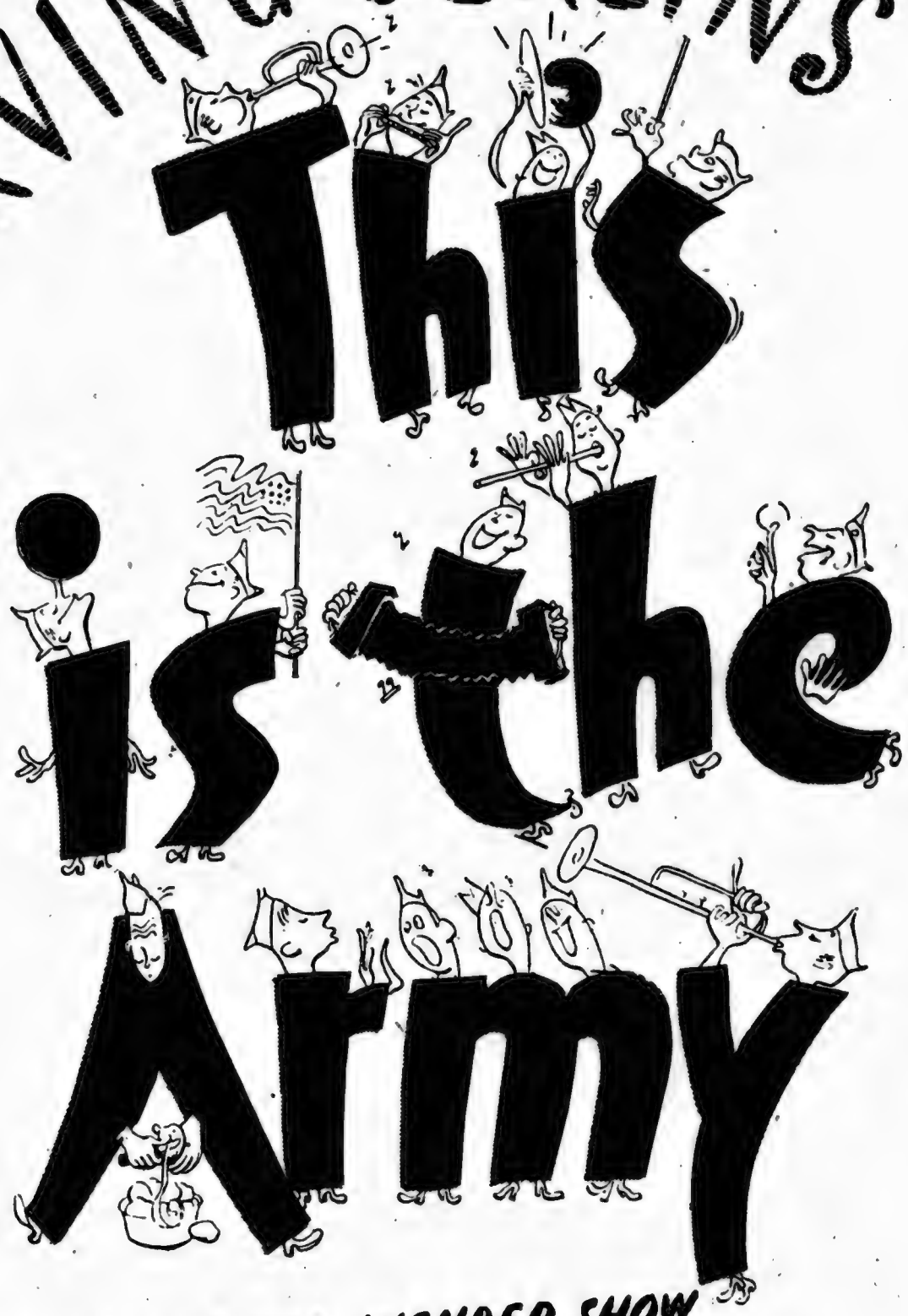
Prisoners of war in Germany frequently make donations to Red Cross and St. John funds. Recently Signalman D. W. Byram, a prisoner at Stalag XVIIIa, made a contribution of £5 to the Red Cross Penny-a-Week Fund through his regimental paymaster.

FULL OF ACTION—GREAT ENTERTAINMENT—INSPIRING—EXHILARATING—A TONI
"HITLER DEAD OR ALIVE"
Length 6504 Ft.
Cert. "A"
INTERNATIONAL FILM RENTERS LTD.

THE
DESERT SONG
THE TRIUMPH IN TECHNICOLOR

WHILE IT'S CRASHING THE HEADLINES ....
KNOCKING LONDON COCK-EYED ....

WARNER BROS
present
THE SHOWMAN'S DREAM
IRVING BERLIN'S



THAT STUPENDOUS PALLADIUM WONDER SHOW
.... TECHNICOLOSSAL IN TECHNICOLOR

TRADE SHOW STRICTLY LIMITED TO BONA-FIDE MEMBERS OF THE TRADE—STUDIO ONE, WEDNESDAY, DECEMBER 1, PROVINCIAL DATES EARLY IN JANUARY

ard Dix, Jane Wyatt and Victor Jory in THE KANSAN, which opens at the London Pavilion on November 26th.

CIVIC CHIEFS AT S. AND E. LANCS BRANCH LUNCHEON

LLOWING the meeting of the S. and E. Lancs Branch Com-e, members were entertained ncheon by W. W. Lloyd and directors of the Savoy, Old- and H. Lyon (Palladium, eroe).

Woolley of the Savoy company ded. Guests included the r and Deputy Mayor of Old- and the Chief Constable and a enters' branch managers.

. McCracken said exhibitors were s glad to make contact with repre-ves of the civic authorities. It their mutual interests that there be understanding of the difficul-hich they respectively had to face. inema had become a great factor national and social life. The cost ertainment had become part of the budget of the people.

ad also been instrumental in pro-g temperance by drawing people from public-houses. He hoped that peace was restored the kinema ry would play an important part ablishing the new order and in ing happy international relation-

nteen Sunday Kinemas

Mayor of Oldham (Ald. R. rs) commented on the amity that d in the relationships between the authority and the exhibitors of m.

day opening had been the means of g people off the streets and of g a useful sum for charity, 10 per having been voted to the C.T.B.F. een kinemas in Oldham opened ndays. He thanked exhibitors for so charitably minded.

der Future for Industry

f Constable W. Schofield said inema Industry was one of the rs of the twentieth century. It was ed to reach a position of still greater rance. Film entertainment was ngly cheap having regard to its ence. He continued:—

inemas have been blamed for ile delinquency. Personally, I am little doubtful whether that state-can be justified

don't like to see children going to ictures every night, but that is ult of the parent ... Mr. Schofield d that in the distant future tors might find possible to try range shows specially suitable for ren.

ing tribute to the local kinema ctors and managers, Mr. Schofield tioned the good work which had done by the local managers' association, which had always shown readiness to respond to helpful suggestions. Kinemas, he concluded, could be regarded as a great moral asset to the community, even if they were sometimes looked upon as tax gatherers.

Brief speeches were also made by W. W. Lloyd, H. Lyon, J. Mather, H. Newbould (chairman of Manchester and Salford branch), and E. Jennings.

FILM RENTALS CONTROVERSY

If Dictation Comes, says S. & E. Lancs, "let it be by Government"

HARSH words about the present film rentals system were heard at the meeting of the committee of the South and East Lancs branch, held at Oldham, on Friday. There were complaints of snooping by renters, of manifestations of a Gestapo spirit, and even of a quisling-like attitude of a British company. J. J. McCracken presided.

Mr. McCracken related what happened in General Council on film rentals and contended they ought to make their aim perfectly clear. It was suggested that if exhibitors had to submit to dictation by either the renters or the Government, then they would prefer the control to be exercised by the Government. What they disliked most strongly was snooping by renters to find out all they could regarding exhibitors' businesses. There was too much of the Gestapo spirit.

Coun. W. Woolstencroft said the Film Rentals Committee was definitely moving. In General Council, there was a strong desire to see the problem of rentals dealt with at once.

Several other members expressed similar views, all emphasising the urgency of finding a solution.

Carriers Ask for a Rise

Manchester branch of Associated Film Carriers put in an application for a 7½ per cent. increase on all accounts with a minimum of 1s. increase per weekly account. The carriers stated in their letter that during the last two years they had had to bear increased operating costs, including a number of statutory wage increases, with the prospect of a further award (now pending).

A sub-committee, consisting of the officers and A. Peel, was appointed to meet representatives of the carriers' organisation.

Tax Has Reduced Business

Secretary C. Littler reported having sent a letter to the General Secretary expressing deep concern at the unjust and excessive burden placed on exhibitors by the Entertainment Tax, the effect of which had been to reduce business. The branch suggested that an approach be made to the Chancellor of the Exchequer, who should be asked not to make any further demands on kinemas.

J. J. McCracken reported what was said in General Council. It was pointed out that if the 1s. 3d. seat was reintroduced it would mean a loss of revenue to the Chancellor. Although there were anomalies, it was felt to be better to leave the subject alone for the time being. General Council would maintain its vigilant attitude.

Coun. J. C. Whitaker observed some people had squealed because there had been a slight rise in the price of seats, but were quite prepared to pay heavily to see "Gone with the Wind." He had been offered this picture and had refused it; he had no intention of charging 5s. for seats.

A. Peel: I had the picture, but never had a full house. The public in general were not prepared to pay the prices.

Reverting to Entertainment Tax, Mr. Peel considered the Chancellor ought to be asked to ease the burden on exhibitors.

Other exhibitors said there had been a loss of revenue owing to patrons transferring to cheaper seats than they had been in the habit of buying.

BIRKENHEAD G.-B. ANNIVERSARY

Tribute to British Films

Some of those who were present at the opening of the Gaumont, Birkenhead, in November, 1938, were guests of G.-B. at a luncheon last week to commemorate the fifth anniversary of the launching of this theatre. Amongst them were members of the town council and chief officials of Birkenhead and Bebington. Nova Pilbeam, who performed the opening ceremony, and was playing at a Liverpool theatre, was also present.

Neville Snell, divisional superintendent, welcomed the guests on behalf of G.-B. Ald. Milne (ex-Mayor of Bebington) had a good word to say for British films, which he said were far superior to anything Hollywood could produce. Although the number of British films had been reduced, the public should use all their influence to prevent the wholesale call-up of technicians so that immediately after the war the Industry could make a quick start towards recovery.

When Miss Pilbeam opened the kinema five years ago a plaster cast was made of her footprints. On this anniversary occasion a cement mould was made of her hands. It is intended after the war to exhibit these moulds near the entrance to the theatre.

"LIFEBOATS AWAY...."

Hardly were the lifeboats away, when the tanker burst into a mass of flames. Two days later, sixteen men boarded her again. Fifteen survived to tell the story when she steamed into port—and the story will live wherever tales of the sea are told.

"SAN DEMETRIO - LONDON"

produced by MICHAEL BALCON at EALING STUDIOS

PATHE TO PRESENT EIGHT TOP-LINERS

Diversified Story Material and Front Rank Stars

FULL-BLOODED action and riotous comedy are the main elements predominant in the current Trade show line-up of Pathe Pictures, while a feature of each film is its particularly strong stellar cast. Under-sea thrills, suspense on the railroad and spooky humour give some indication of the stories presented, while tropical passion and musical comedy dominate the narratives of films in the same group.

The Trade show details of this well-diversified group of pictures are as follows:—

Monday, December 6, 10.30 a.m., Studio One, **My Son, the Hero.**

Tuesday, December 7, 2.30 p.m., G.-B. Theatre, **Corregidor.**

Wednesday, December 8, 10.30 a.m., Studio One, **The Ghost of the Guest.**

Wednesday, December 8, 2.30 p.m., G.-B. Theatre, **Isle of Forgotten Sins.**

Thursday, December 9, 10.30 a.m., Rialto, **Follies Girl.**

Thursday, December 9, 2.30 p.m., G.-B. Theatre, **Wings Over the Pacific.**

Friday, December 10, 10.30 a.m., Rialto, **Here Comes Kelly.**

Friday, December 10, 2.30 p.m., G.-B. Theatre, **Spy Train.**

A P.R.C. Comedy

Headed by wisecracking Patsy Kelly and a cast of well-known comedians, including Roscoe Karns, Luis Alberni, Joan Blair, Carol Hughes, Maxie Rosenbloom and Nick Stewart, "My Son, the Hero" tells the rib-tickling story of a family mix-up. The picture records the trials and tribulations of two down-and-outs when they are forced to play big shots to impress a son coming home from the war. The subject is directed briskly by Edgar Ulmer. There is an abundance of gags and original comedy twists.

Epic Story of Heroism

P.R.C. has made a most ambitious picture based on a glorious page of contemporary American history. "Corregidor" is an epic theme of courage and heroism with Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks, Rick Vallin and Wanda McKay as leads. The story is packed with clean, dynamic and thoroughly convincing action, and the producers have adhered strictly to documented facts; while recording in stark realism the actual fighting. the privations, self-sacrifice and indescribable deeds of heroism on "the Rock," have woven into the story the poignant drama of a woman surgeon in love with two men. The story is really seen through the eyes of the woman, and the unique love triangle is played out against the suspenseful and very dramatic episodes that culminate in the final surrender of this island fortress.

Alfred Noyes, outstanding British poet, specially wrote the poem "Corregidor" for the film and narrates it as an epilogue to the picture which has been directed with a deep understanding of the subject by William Nigh.

Spooky Business

Horror with humour is the theme of the P.R.C. comedy attraction, "The Ghost and the Guest," with James Dunn and Florence Rice as its stars. In the story they marry, go on a honeymoon and stay at the house of a hangman. Into the house comes mysteriously the dead body of a gangster, then the fun really starts as other uninvited guests make their appearance one by one. William Nigh directed and the chief supporting rôles are played by Mabel Todd, Eddie Chandler, Robert Dudley and Sam McDaniel.

Under-water Thrills

A rollicking adventure tale of the South Seas, filled with lusty fights and glamorous with saronged girls, moves in an atmosphere of danger as a sunken chest of gold is retrieved from a coral reef and its various claimants engage in a struggle to the death, only to be cheated of the rich prize by a monsoon that brings a great tidal wave to the island. This is the theme of the red-blooded action thriller, "Isle of Forgotten Sins," a P.R.C. production starring John Carradine, Gale Sondergaard, Sidney Toler with Frank Fenton, Veda Ann Borg, Rita Quigley, Rick Vallin and Betty Amman. Edgar Ulmer directed.

Light Frothy Fare

Wendy Barrie makes a welcome return to the screen in the musical feature, "Follies Girl," with Gordon Oliver co-starred. This bright and entirely escapist theme deals with the romantic adventures of a Fifth Avenue dress designer who falls in love with the proprietor's son. The film contains song numbers written specially for it and a liberal amount of comedy. Various well-known U.S. band leaders appear in the picture, with a large swing band.

New Screen Personality

A new star, Inez Cooper, comes into the limelight in the Monogram picture "Wings Over the Pacific," in which she plays with Robert Armstrong, Henry Gutterman and Ernie Adams. Amid tropical surroundings, the story follows the trail of adventure and romance when the war moves on to the island, with a love affair supplementing the clash of ally and enemy on the island. Exciting climax comes when the Japs attempt to lead a large force of airborne troops. Phil Rosen directed.

Slick Comedy

The tempo of "Here Comes Kelly" is maintained at a fast pace, and mirth-provoking situations follow one another in swift succession. Eddie Quillan is the irresponsible young man about whose inability to hold a job, the story revolves, and Joan Woodbury is his sensible and oft-perturbed sweetheart, whom he rescues from a predicament far worse than any he has experienced. Maxie Rosenbloom is seen as a slow-witted gangster and the fiery South American Armida as a night-club singer. William Beaudine directed.

Suspense on Streamline Express

Another of those railway thrillers so successful for their terrific action and suspense values is "Spy Train," Monogram production, which stars Richard Travis and Catherine Craig with Chick Chandler, Thelma White, Paul McVey, Evelyn Brent and Warren Hymer.

Boarding the train bearing a travelling bag which they believe to contain valuable papers, a pair of Nazi spies operating in the United States engage in a hectic battle of wits with several other passengers who are attempting to regain the luggage. What no one realises is that the satchel is fitted with a bomb set to explode when the bag is opened, and suspense runs high as one after another of the pursued and pursuing factions gains possession of the deadly piece of baggage. Murder and intrigue stalk the rushing train, until the story reaches an exciting climax. Harold Young directed.

Wilfred Pickles (on left) discusses the script of a new documentary film with Jack Oldham, manager of the Tatler Theatre, Manchester, where the new Soviet film 69th PARALLEL is showing next week. Wilfred Pickles gives the commentary in this film which Butcher's is handling

Midland Golf Aids C.T.B.F.

On Saturday, November 27, all Midland Trade golfers will have an opportunity of helping the Midland C.T.B.F. and at the same time enjoying a round on the course of the Walsall Club, in pre-war days the venue of the annual tournament on behalf of the Fund.

The idea belongs to "Ken" Jones (general manager), Harold Peer and David Ludlow, of the head office staff of Clifton Cinemas, Birmingham. Capt. S. W. Clift has given a prize for the best score on handicap for "six sealed holes" in this 18 holes medal round, to be played in the morning.

Competitors' inclusive tickets will be 10s., of which 7s. 6d. goes to the Fund, while non-players' tickets are being sold freely at 2s. 6d., the whole of which will be handed to the Fund.

Birmingham Rubber Salvage

Manager Cyril Riley and the staff of the Futurist, Birmingham, so successfully staged the Rubber Salvage Rally organised under the auspices of the Ministry of Supply, that on the evening of Sunday, November 7, between two and three tons of old rubber awaited removal. Each of the business men attending this free film and stage show was asked to make a contribution to the collection of salvage, and practically all the 3,500 who accepted invitations did so.

Tommy Handley, Jerry Willmott, Johnnie Canute and Miss Dorothy Summers were the entertainers.

K.P.E.A. ELECT OFFICI

4,000 Members

A all-d conference Kinem Projectionist Engineers' ssociation on last laid i ortant plans expansion this new trade which oper es within the work of th N.A.T.K.E. sentatives rom fourteen were prese

Stanley T. Perry was ap president of the Association A. Wilson (Newcastle) and Moodie (Edinburgh) as vic dents. Miss D. A. Youn appointed minutes secretar

It was agreed that memb subscription to the Asso should be varied as regard and second projectionists, engineers and such-like, from sixpence per week shilling. Other grades o jectionist and trainees to co at the present rate of sixpe week.

The decision was reached operate with the C.E.A. in dealing with preventing mutilation. Other matter cussed included the co-ordi of existing training scheme the question of training of d Servicemen as projectionist

T. O'Brien, General Se N.A.T.K.E., informed the that projectionist members already 4,000, in addition to another 4,000 who have go the Services or left the Indus

MORE EIRE ATTACKS O FILMS

Wicklow Debat

Wicklow County Counci deferred applications for licences for kinemas at Avo Tinahely pending further by their officials.

G. Byrne urged that stringen vision was necessary owing to th kinemas had on the youth.

Mr. Fitzpatrick urged that so should be done to control the picture shown.

It was pointed out by Mr. McC the Government had appointed a but they should get the Govern control the entry of children certain age.

The county manager said th Council's powers were limited. the premises were fit or unfit, a depended upon the reports of the and county surveyor. Then the go on to consider the broader q of the effect on the youth of the c The Governm had already int with the kinem business by the a ment of a cen r. Unless they in to have a full dress debate and late it gener for adoption he t they should introduce it into two applicat s.

The debate as adjourned for and surveyor reports.

Che er Premiere

For the pr incial premiere of Lamp Still arns" at the G Palace, Che r, R. W. Padge manager, ha invited as guests sentative civ authorities. He to present a ge show, in which from local h pitals, wounded s and repatri d prisoners of w take part.

Continued from page 6

th-FOX T RELEASES MAY 1944

names as Eug e Pallette, rl Everett Hort n, Charlotte wood, James Ellison and Ryan, a host f melodies are already rea g hit pro- ns in America. chorus of reds, eye, ear and heart en- tainment of the highest apist" order is guaranteed.

rch 13.—Another feature of the apist" variety, is the mystery- er **The Lodger**, from the al book by Mrs. Belloc les. Laird Cr gar, Merle n, George Sanders, Sir Cedric ricke and Sara Allgood are d.

rch 27.—Comedy favourites of anding popularity, Laurel Hardy are starred with lienne Martha Raye in **The ing Masters** in their happiest hit.

il 3.—**The Last Gangster**, a biography of the notorious go racketeer Roger Touhy, is ted to be Hollywood's most sive and impressive gangster re. Nothing like this has ever seen before in a picture. n Foster portrays Touhy, Anthony Quinn, Victor glen and Lois Andrews red.

il 10.—Another Technicolor al, the tune-filled romantic y **Pin-Up Girl**, stars Betty , with Martha Raye and Joe own.

il 24.—In Alfred Hitchcock's at Tallulah Bankhead re- to the screen to appear in an r cast which includes Henry Canada Lee, William Bendix Mary Anderson. The story it- as based on an original idea itchcock.

8.—Edward G. Robinson, Bari and Victor McLaglen star mpico, which is reported to up-to-the-minute, action- d sea story, with thrills and ment galore.

15.—**The Eve of St. Mark** is matisation of the immensely ar American stage play by ell Anderson, the cast of includes Charles Bickford, el O'Shea and Vincent Price.

29.—An epic of the great ersman-showman William idol of every schoolboy and a grown man, **Buffalo Bill** Joel McCrea in the title rôle, Maureen O'H a and Linda ll in the fem ine leads. It otographed in Technicolor.

Died of Last War's Wounds

ston Culshaw, projectionist at rton, Pemberton, died last week the effect of shrapnel wounds sus- in the battle of Loos in 1915. e was given at the inquest that suffered from chronic infection bladder arising from shrapnel which affected the right kidney. this physical disability, for he received an Army pension, he ed with his work with grea nation.

NORTHERN IRELAND S.O. CAMPAIGNS

Derry Snubs the Army

THE Sunday opening campaign is in full swing in Northern Ireland. At Newry the local authorities have permitted Sunday opening for the general public in the evenings, but as the result of representations by the Services the Council has decided that kinemas can open in the afternoons and thus enable both the Services and the public to gain admission.

Londonderry is still as stubborn as ever on the matter. High ranking officers have made urgent representations to the council to permit an extension of Sunday opening by allowing members in uniform to take a friend in with them, but by one vote the corporation snubbed the applicants.

Control Sunday Films

Speaking at the annual Diocesan Synod of Down in Belfast, Dr. H. F. S. Lindsay said that the duty of the Church was to control the type of pictures shown to the troops on Sundays rather than to debate the pros and cons of Sunday opening. He had often come from a picture house feeling that he had had a real spiritual experience, and if the Church took the proper steps they might make those Sunday shows veritable sermons.

N. Ireland C.T.B.F.

Brian M'Guigan presided at the first annual meeting of the Northern Ireland Cinemas and Theatres Benevolent Fund and reported that the membership was now 350, and that with funds already exceeding £2,000 in so short a time the fund was in a strong position.

He announced that a drive was to be embarked upon for more members, and that from December 1 there would be an increase in the rate of sickness, marriage and death benefits averaging about 25 per cent. If the present rate of income continued it was almost certain there would be a further increase in benefits early in the coming year.

George Lodge, at the Imperial, Belfast, has raised £604 for the Red Cross Prisoners of War Fund.

Raymond Stross gave two special shows at the Palladium, Coleraine, and Palladium, Portstewart, in aid of the Eighth Army Comforts Fund. Lady Montgomery, mother of General Montgomery, was present at both shows.

G. L. Birch, proprietor of the Royal Hippodrome, Belfast, has had to enter a nursing home for special treatment. It is hoped that he will be able to resume duty in the course of a few weeks.

William Stent, a wholesale fruit merchant, of Chippenham, Wilts, who is a director of the Astoria kinema in that town, was injured last week in a road accident near Hungerford and was detained in Newbury Hospital.

TRAINING CLASSES FOR N.W. PROJECTIONISTS

Warrington S.O. Disagreement

WITH the co-operation of the Transport and General Workers' Union, the North Western Branch of the C.E.A. hopes shortly to arrange a series of technical education classes at Liverpool City Technical College. The inconsistency of the local licensing authority in respect of the admission of children was another matter discussed. E. H. Whittel presided.

The Secretary, G. DUDLEY WEST, reported that the preliminary meeting of the local Care of Films Committee was attended by representatives of the branch, renters, managers and circuit engineers. Mention was made of many instances of careless handling of films by exhibitors, renters and carriers. The meeting thought the deliberations of the Committee would be assisted if projectionists and transport men were brought into the discussions. This was agreed.

Technical Education Classes

From the Transport and General Workers' Union was received a letter explaining that they were hopeful of arranging technical education classes for projectionists at the Liverpool City Technical College, the principal of which had been interviewed, and he had promised assistance. North-Western branch was invited to co-operate with the T.G.W.U. in this matter.

A representative of the Union was invited to attend the next meeting of the Care of Films Committee.

[Transport and General Workers' Union has projectionist members, and is a joint signatory with the N.A.T.K.E. to a wages agreement with the branch.—ED., KINE.]

Warrington S.O. Inconsistency

R. P. RUTHERFORD reported on the Sunday opening position at Warrington, where, owing to disagreement on the children's clause, kinemas are not allowed to open, except for Sunday charity concerts, from which children are not barred.

Warrington exhibitors, he said had held a meeting to discuss the situation, but decided to leave the matter in abeyance until a decision had been given in the High Court case (Weston-super-Mare) now pending. They thought it would not be right to withdraw all Sunday evening entertainment in the town, owing to the number of people on the streets.

The main thing that was upsetting local exhibitors was the inconsistency of the licensing authority (the Town Council). They granted licences for live shows to which children were admitted, but would not allow similar conditions for film shows.

Liverpool Magistrates' Request

Reporting on the Liverpool annual Licensing Sessions, the SECRETARY said the magistrates requested exhibitors to show a slide at each performance, drawing attention to the clause relating to the admission of children. It had been pointed out to the magistrates that some kinemas had no facilities for showing slides.

The magistrates had now let it be known that in such halls they would not object to a boldly printed notice being displayed over the pay-box. At the same time they inquired what would be the cost of preparing a short trailer film.

Training of Ex-Servicemen

Details were submitted of a scheme for the training of ex-Servicemen for work in kinemas, drawn up by the London and Home Counties branch. This scheme had been passed on to the Ministry of Labour and National Service, whose comments were now awaited.

L. EDWARDS said that since the beginning of the war many halls had been training projectionists, who were employed to fill vacancies as they arose. At the end of the war the staffing problem, owing to the return of men from the Forces, would take a new form

Quota Default

A member reported that at one of his theatres he had got into trouble because he was 4½ per cent. down on the quota of British films. The Board of Trade had called for explanations.

The CHAIRMAN: You are just one of thousands of others. I suggest you give a full explanation of the difficulties you have had in trying to meet quota requirements, and don't be unduly perturbed.

Film Transport Rates

Associated Film Carriers wrote applying for an increase in film transport rates. It was agreed that this subject be put on the agenda for the next meeting, which will be held on December 10.

Continued from page 3

PUBLICITY IS KEY TO WORLD MARKETS

This is no new complaint. Over and over again, in pre-war days, the same difficulty was experienced.

It was possible at any time from 1926 onward to 1935 to obtain from Ufa, in Berlin, pictures of stars and studios, together with "dope" translated into English, in less time than one could get the same matter from British studios.

What is needed is a central bureau of publicity, preferably an activity of the British Film Producers' Association, controlled by an alert publicity man able to demand from producers the requisite material and pictures, with information docketed and immediately available upon request.

Studio portraits of stars and promising "starlets," as Americans call them, with facts regarding the pictures in which they are appearing: "dope" of the kind their "fans" devour avidly, contacts with newspaper and magazine editors all over the world anticipating needs rather than waiting for definite requests. In such ways and only in such ways can interest in British films be stimulated and the best made of world markets.

There is a lot of leeway to be made up before we can meet American film producers and sales organisations on level ground; probably in the realm of co-ordinated film publicity we have more to learn than in any other department.

Anyhow, it is little short of a disgrace that the editor of a magazine catering for British troops is obliged to publicise American stars because he cannot find sufficfent enterprise in Great Britain to provide him with British illustrations.

Scots Kinemas and Seat Booking

IMPOSSIBLE FOR THE CONTINUOUS HOUSE

THE lead given by an Edinburgh kinema which has booked its entire seating space for every show has led to very considerable interest in other Scottish centres, but with little prospect of the lead being followed.

"Positively not," said one manager interviewed in Fife.

"There was a scheme of booking in force here when I took over but I soon stopped it. It was neither booking nor non-booking, but a mixed variety which satisfied no one, tied a staff in knots and gave a privileged few the ability to demand seats when they wanted them and to avoid using them without payment just as they pleased.

"Booking cannot be run by kinemas having a continuous show," he added. Booking in a theatre which had a definite starting hour and a definite end to each performance was an entirely different thing.

Box-office results tell a tale; when booking was abandoned income jumped up.

Lodge Anima

The Master Elect of Lodge Anima for next year is Brother Philip Berger, one of the keenest and most enthusiastic of the younger members of the Lodge. After the Installation Ceremony on Friday, December 3, the Master is giving a dinner to Past Masters of the Lodge and other Masonic brethren in the Province.

Sorry to hear that Jimmy Archer, the popular manager of La Scala, is confined to a nursing home where he is undergoing a minor operation. He hopes to be out and about his usual haunts soon.

President Melville at the Cinema Club Luncheon on Friday conveyed greeting from two members, Captain Jack Stewart and Reggie Friedman, both of whom are serving in the East. Charlie Beveridge, one of the best known men on the road in Scotland, is now on service somewhere in England. Expects to go East very soon.

C.T.B.F. Grant from Cinema Sunday

One-fourth of the record sum of £3.576 realised from Edinburgh Cinema Sunday, amounting to £894, was allocated to the Scottish C.T.B.F.

The following committee carried out the arrangements: W. H. Albin (convener), J. S. Dunbar, R. M'Laughlin, J. P. Maguire, Walter Maguire, and Joe M'Guire.

Food Film in Edinburgh

The food film, "World of Plenty," was given its first semi-public presentation in Scotland on Sunday by the Edinburgh Film Guild. Paul Rotha, the producer, and Sir John Orr, one of the experts appearing in it, were present.

Francoise Rosay and Tom Walls, in the Balcon production HALF-WAY HOUSE (Ealing)

"THIS IS THE ARMY"

TRADE SHOW SET

LONDON has capitulated to Irving Berlin's "This is the Army" as sensationally as New York did when the show was first produced on Broadway, and the opening at the Palladium, which was reported by critics as the outstanding theatrical event of the war, has whetted the appetite of film fans for the screen version of this outstanding subject.

Box-office experts state the [illegible] dium season could last a year because of Service expedi[illegible] must finish on Novemb[illegible] Single weeks will be pla[illegible] Glasgow, starting Novemb[illegible] Manchester, December 6; [illegible] pool, December 13; Birmi[illegible] December 20; and probably [illegible] December 27.

In setting Trade shows and dates for Warner's Tech[illegible] version of "This Is the A[illegible] Max Milder is giving Irving [illegible] the right of way, to avoi[illegible] public confusion between [illegible] and screen. While the stag[illegible] is playing London, all adve[illegible] and publicity for the pic[illegible] restricted to Trade channel[illegible] will also be observed durin[illegible] vincial runs.

London Presentation

London Trade show is fi[illegible] Studio One, on Wednesday, [illegible] ber 1, and the picture will [illegible] Warner Theatre on Decem[illegible]

Provincial Shows

Provincial Trade shows [illegible] been set as follows: Manc[illegible] January 4 and 5; Nottin[illegible] January 7; Birmingham, J[illegible] 11; Cardiff, January 14; [illegible] January 18; Sheffield, Janu[illegible] Glasgow, January 21; New[illegible] January 25; Liverpool, Janu[illegible]

Warner head office exec[illegible] who have seen both stag[illegible] screen performances, poin[illegible] that the picture covers a [illegible] canvas. It starts with [illegible] Berlin's first soldier show [illegible] last war, and follows the [illegible] of its principals in a strong [illegible] interest story through the y[illegible] peace, until their sons in[illegible] produce "This Is the Arm[illegible] 1943.

The story is enacted by [illegible] Murphy, Joan Leslie, [illegible] Reagan, George Tobias, Ala[illegible] and Charles Butterworth. [illegible] tacular highlights of the [illegible] show are filmed by the soldi[illegible] formers now here with [illegible] Berlin. There are add[illegible] specialities by such stars a[illegible] Smith, Frances Langford [illegible] Gertrude Niesen. Michael [illegible] directed.

Manager W. R. Scutt, Riviera [illegible] mouth, repo[illegible] the result of a c[illegible] in the vestibule in aid of a Tei[illegible] bed in the new Stalingrad Hos[illegible] £8 12s. Also, as the outcome o[illegible] cert organised by the local [illegible] Savings Committee, a substan[illegible] result is anticipated.

REPATRIATED PRISONERS ENTERTAINED

In common with exhibitors in other parts of the country, Scots showmen have been entertaining repatriated prisoners of war. At the King's, Dundee, two autographed copies of Lady Eleanor Smith's novel, "The Man in Grey," the Gainsborough film version of which was being shown at the theatre, were bought by repatriated prisoners when a number of them attended as the guests of Gaumont-British.

The books were bought for £5 each by the wife of Cpl. Lynch and by Capt. Syme, R.A.O.C., who both handed them back to the P.O.W. Relatives' Association to be sold to the highest bidder.

Govan Reception

At the Vogue, Govan, Manager Chambers invited some repatriated prisoners to a luncheon and entertainment. George Singleton presided at the luncheon, and among those present was Sir P. J. Dollan. Sir Patrick followed Mr. Singleton in welcoming the guests and referred also to the pleasure he experienced as chairman of the Prisoners of War Committee of Glasgow to hear how beneficial had been the Red Cross arrangements for their assistance while in German prison camps. In the interval the guests were introduced from the stage to an audience which packed the house.

B.K.S. Discuss Sub-title Problem

A vexed question was posed by C. TWYNHAM: Is there really any need for the somewhat lengthy credit titles, and, if so, would they not be better shown at the end of a film? It was agreed that the public were completely bored by the lengthy lists of names, but in many cases the producer was under a contractual obligation to show them. It was felt, too, that if the titles had to be shown they would be better at the end of a film, but Mr. ENGLER disagreed with this point, suggesting that the title and its accompanying music served to cover the transition from the previous film and to establish the mood of the film.

Should school-children be taught the principles of kinematography, in view of the use that will be made of the film in education? The "Brains Trust" agreed that this was no more necessary than that children should be taught the art of printing because they use so many books.

Miss FIELD urged, however, that school-children should learn something about film appreciation, so that they could learn what is a good film and what is a bad one.

Mr. BLAKE expressed himself as in favour of every child being given a Cine-Kodak! Lt.-Col. LEWIS recalled an occasion when, at the request of a teacher, he had included interesting educational films in the programme of one house; the school-master was amazed at the poor reception given to them.

W. BARKER, in proposing a vote of thanks to the "Brains Trust," expressed the hope that the idea would be repeated.

CINEMA CLUB ATTENDANCE DECLINE

The poorest attendance for years was present at the usual monthly meeting of the Cinema Club. After the luncheon President Melville suggested that owing to the lack of members there was not much point in carrying through the full session of the Club's "Brains Trust" as had been arranged.

However, a very profitable and interesting quarter of an hour was spent by asking and answering various questions. Bert Green, Willie Bendon, Jorn Healy were the principal targets.

The Chairman intimated that the next luncheon, on December 10, would be Ladies' Day, and that Mrs. Gilroy had arrangements in hand for several artistes, and that there would also be an orchestra.

A suggestion by a member that some repatriated prisoners of war should be invited as guests was unanimously agreed to.

Secretary Honoured

On the occasion of her marriage, Miss Agnes Moffat, secretary to Mr. Kane, the manager of the Regal, Coatbridge, received many gifts, both from members of the staff and a number of patrons. Mr. Kane presided at the presentation which was made by James M'Crone.

New Films at a Glance

Title and Rentier.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Best Foot Forward (M-G-M)—American.	96 min. (U)	Lucille Ball, Virginia Weidler, Tommy Dix.	Happy-go-Lucky Technicolor military academy comedy musicale. Story slight, but young players versatile.	Attractive light subject for the masses and family. Good for youngsters.
*Danny Boy (British)—Butcher.	72 min. (U)	Wilfrid Lawson, Ann Todd.	Romance, comedy and song in a welcome revival which will be popular again.	Good box-office value. Good for the whole family.
*Demi Paradise, The (General F.D.) British.	115 min. (U)	Laurence Olivier, Penelope Ward, Felix Aylmer.	Bright, brilliantly acted goodwill romantic comedy drama, describing a Russian engineer's judgment of England. Story clever, acting flawless, dialogue intelligent.	Excellent general booking. Great for the family.
*Headline (Ealing Dist.) British.	75 min. (A)	David Farrar, Anne Crawford, John Stuart.	Good story of crime reporter's cloaking of facts regarding a murder which implicates his boss's wife. Drama effective, comedy good and feminine appeal strong.	Good general programmer for all classes. O.K. for youngsters.
Hostages (Paramount) American.	87 min. (A)	Luise Rainer, William Bendix Paul Lukas.	Exciting undercover romantic melodrama, set in occupied Czechoslovakia. Story holding and convincing, acting good.	Very good general booking. Should not harm youngsters.
Kansan, The (United Artists)—American.	79 min. (U)	Richard Dix, Jane Wyatt, Albert Dekker.	Spectacular period "horse opera," presented on rousing if familiar lines. Colourful and robust, fights realistic.	Very good outdoor fare. Great for youngsters.
†Lassie Come Home (M-G-M)—American.	89 min. (U)	Roddy McDowall, Donald Crisp, Lassie.	Picturesque, heart-warming Technicolor canine comedy melodrama, based on Eric Knight's delightful book. Dog star clever and scenery superb.	Capital novelty offering for all classes. Great for youngsters.
Strange Death of Adolf Hitler, The (G.F.D.-Universal)—American.	74 min. (A)	Ludwig Donath, Gale Sondergaard, George Dolenz.	Showmanlike, novel and emotionally impressive melodrama telling of a strange impersonation of Hitler. Characterisation very good and treatment both artistic and dignified.	Outstanding novelty offering. Not for youngsters.
Top Man (G.F.D.-Universal)—American.	83 min. (U)	Donald O'Connor, Susanna Foster, Richard Dix.	Exuberant, light-hearted juvenile comedy drama. Young stars in good form, numbers tuneful and staging authentic.	Good general programmer. Good for youngsters.

* British Picture. † Technicolor.

REVIEWS FOR SHOWMEN

Top Man

General F.D.-Universal. American (U). Directed by Charles Lamont. Featuring Donald O'Connor, Susanna Foster and Peggy Ryan. 7,432 feet. Release not fixed.

EXUBERANT, light-hearted, yet morally sound juvenile musical comedy drama concerning an only son who, following the re-enlistment of his father in the Navy Air Corps, takes over on the domestic and industrial fronts. Its tale is somewhat episodic, but its example is good, it provides many opportunities for lively music and song, and, at the same time, gives Donald O'Connor, Universal's up and coming young star, his head. Its good work and attractive technical presentation fully entitle it to consideration as a popular, industrial and family hall attraction. Good general programmer.

Story.—Don, a wild, irresponsible college boy, becomes head man when Tom, his father, rejoins the Navy Air Corps. He takes his responsibilities seriously and starts off by getting to work to patch up a quarrel between Pat, his elder sister, and Ed. Thompson, an aircraft factory worker. His good intentions lead him to the aircraft factory and a meeting with Mr. Fairchild, the owner of the plant, and uncle of Connie, Don's glamorous neighbour, follows. Don discovers that the factory is short of staff and persuades his school fellows to lend a hand. Their help not only results in a big increase in production, but in romance between Don and Connie.

Acting.—Donald O'Connor gives a natural and versatile performance as Don, Susanna Foster sings extremely well as Connie, and Peggy Ryan fools around effectively as Don's younger sister. Lilian Gish, Richard Dix, Louise Beavers and Samuel S. Hinds also make the most of their chances in adult roles. Count Basie and His Orchestra and Borrah Minevitch and his Rascals are wisely entrusted with the music.

Production.—The tale is not exactly taut, but it colours timely propaganda with amiable, if noisy, light entertainment, and it cunningly points the way to adolescents, those who are too young for the services yet old enough to make a valuable contribution to the war effort. The grand finale, which takes the form of a concert for aircraft workers, effectively crowns good popular light entertainment. It is every bit as good as "Mister Big" its immediate and successful predecessor.

Points of Appeal.—Slight, yet shrewd story, clever performances by juvenile stars, bright and appropriate musical embellishment, clean sentiment, provocative title, strong family angle and star values.

Lassie Come Home

M-G-M. American (U). In Technicolor. Directed by Fred M. Wilcox. Featuring Lassie. Roddy McDowall and Donald Crisp. 8,023 feet. Release not fixed.

PICTURESQUE, heart-warming Technicolor canine comedy melodrama, based on Eric Knight's widely read and delightfully human tale of staunch friendship between a collie and a small boy. It is not too accurate in its depiction of high and low life in Yorkshire and beyond the Border, neither are the accents sported by its principal characters beyond reproach, but the clever and natural performance of Lassie, the dog, the equally unaffected acting of Roddy McDowall and its superb scenic qualities, effectively recorded in Technicolor, more than atone for occasional artificialities, both in its script and adult characterisation. The overall picture handsomely captures the spirit of a truly great dog book. Capital novelty offering, particularly for the family.

Story.—Joe, son of Sam Carraclough, a Yorkshireman down on his luck, is devoted to his dog, Lassie. Lassie returns her young master's affections, but Sam is compelled to dispose of her to the Duke of Rudling, a local big-wig. Lassie refuses to adapt herself to her new surroundings and makes her way home. She is promptly returned and taken to the ducal estate in Scotland. She again makes her escape, but, after being befriended by Dan, an old crofter, and his wife Dally, and Rowlie, a travelling tinker, dodging dog catchers and weathering a storm, eventually arrives back on Joe's doorstep. The duke follows shortly afterwards. He not only turns a blind eye, but finds Sam a job. Joe, Priscilla, the duke's small granddaughter and Lassie are happy playmates at the fadeout.

Acting.—Roddy McDowall gives a sincere performance as Joe, and Donald Crisp, Dame May Whitty, Edmund Gwenn, Nigel Bruce and Elsa Lanchester get by, in spite of their vague accents, in direct support, but sound as they all are it is definitely Lassie's picture. She does everything but talk and does it well.

Production.—The film has little sociological value—we very much doubt if an unemployed Yorkshireman ever possessed a cottage as picturesque as Sam's, or if there was a peer as hearty and with as big a heart as the Duke of Rudling—but, happily, Lassie's adventures and not the financial problems and eccentricities of the subsidiary adult characters are the backbone of the entertainment. The dog's eventful trek from Scotland to Yorkshire, which is handled with tender and exciting showmanship, and given unforgettable scenic backgrounds, contains, with all its artifice, a kindly, thrilling and ingratiating epic quality. For once, fiction gracefully outstrips fact.

Points of Appeal.—Kindly story, clever performance by new dog star, superb scenery, popular supporting cast, good title and big novelty angles.

Continued on page 42

KINEMATOGRAPH WEEKLY
November 18, 1943

NEW REALM *presents*

ETHEL REVNELL
GRACIE WEST

IN

"UP WITH THE LARK"

LONDON TRADE SHOW:

RIALTO, Coventry St., W.1,

TUESDAY, NOVEMBER 23, at 10.45 a.m.

PROVINCIAL TRADE SHOWS:

NEWCASTLE	Essoldo Theatre	Tuesday, November 30, at 10.45 a.m.
BIRMINGHAM	Futurist	Tuesday, November 30, at 10.45 a.m.
MANCHESTER	Oxford St. Picture Hse.	Tuesday, November 30, at 10.45 a.m.
LEEDS	Tower	Tuesday, November 30, at 10.30 a.m.
SHEFFIELD	Cinema House	Thursday, December 2, at 10.30 a.m.
LIVERPOOL	Scala	Friday, December 3, at 10.45 a.m.

Continued from page 39

The Kansan

United Artists. American (U). Directed by George Archainbaud. Featuring Richard Dix, Jane Wyatt and Albert Dekker. 7,163 feet. Release not fixed.

SPECTACULAR period "horse opera" illustrating the many hectic adventures of an ex-Union army captain who is tricked into wearing a marshal's badge by crooks, but remains in office long enough to give the thugs a dose of their own medicine and to clean up the district. The story follows a well-established trail, but rousing action, realistic fights, neat and appropriate comedy and romantic relief, good horsemanship and superb scenery help to keep its familiar journey both eventful and bright. Its cast, mainly gathered from lusty old-timers, is not so dusty, either. Very good outdoor fare, a gift for the family and industrial box-office.

Story.—John Bonniwell, ex-captain of the Union army, rides into Broken Lance, a small Kansas town, during an attack by bandits. He drives them off single-handed, but suffers injury and goes to hospital. When he recovers he finds he has been made marshal and that Steve Barat, the local banker, was responsible for his election. He does not want office, but Eleanor Sager, pretty owner of the only hotel, prompts him to change his mind.

Before long he learns that Steve and his brother Jeff have the town in their pocket. He also has reason to believe there is something between the Barats and the bandits. His suspicions are soon confirmed and he sets to work to put Steve and Jeff where they belong. Meanwhile, Jeff becomes John's rival for Eleanor, but in the final fracas justice is well and truly served.

Acting.—Richard Dix is a somewhat mature, but, nevertheless, amiable and virile John. Jane Wyatt is a pretty Eleanor, and Albert Dekker and Victor Jory score in contrast as Steve and Jeff. The comedy relief is in the safe and inimitable hands of Willie Best.

Production.—The story gets away to a good start and maintains its healthy and invigorating momentum to the end. It punctuates its many realistic fights and rousing exhibitions of horsemanship with pleasing romantic touches and appropriate comedy and ends with the spectacular destruction of a bridge. Above all, it permits superb scenery largely to dominate the screen. Its picturesque environment is as good as a tonic. It's great stuff for the family, industrial element and kids.

Points of Appeal.—Straightforward, fast-moving plot, robust and colourful characterisation, hearty fights, popular light relief, superb scenery and star values.

The Demi-Paradise

General F.D. British (U). Directed by Anthony Asquith. Featuring Laurence Olivier, Penelope Ward and Felix Aylmer. 10,304 feet. Release not fixed.

BRIGHT, brilliantly acted goodwill romantic comedy drama, based on a story by Anatole de Grunwald, subtly fashioned in circumstances that enable English people to see themselves as the average foreigner sees them.

In this instance the spectacles are worn by a young engineer from Soviet Russia, played with incredible feeling, perception and flexibility by Laurence Olivier, and his observations and reactions, tabulated with a lofty determination to strengthen Anglo-Soviet relations, pattern into a thought-provoking, emotionally stimulating and, strangely enough, amusing and intensely patriotic screen play. Excellent general booking, a class production of universal box-office appeal.

Story.—Ivan Dimitrievitch Kouznetsoff, enthusiastic young Soviet marine engineer, invents a new type of propeller, and is sent by his trade organisation to have it manufactured in England. He arrives in 1939 and is invited by Ann, granddaughter of Mr Runalow, a self-made, but genuine, widely read shipowner, to her home for the week-end. He meets all types of English people, including Mr. Runalow, but is bewildered by their smugness, queer sense of humour, passion to live in the past and on tradition. They in turn find him equally difficult to understand, and he goes back to Russia without seeing his propeller a workable proposition.

He comes back in 1941 and is again given hospitality by Ann. He then not only sees the real England and English people, but hears Churchill voice Britain's determination to stand by her Soviet allies. Later, the difficulties in the manufacture of his propeller are overcome and he attends the launching of a ship, destined for ice-breaking duty in Russian waters, equipped with his propeller. The happy occasion is the excuse for mutual back-slapping.

Acting.—Laurence Olivier gives an amazingly clever and consistent portrayal as Ivan; his foreign accent, manners and facial expressions are perfect. Penelope Ward gives her best performance as Ann, and Felix Aylmer never puts a foot wrong as the self-made, but tolerant, resolute and clear-minded Mr. Runalow. The supporting cast, too, is hand-picked.

Production.—The tale, which is told in retrospect, neatly catalogues all the traditional idiosyncrasies and foibles of the English—their apparent coldness and casualness, their reputation for taking their pleasures sadly, their queer sense of the ridiculous, their tendency to look backward rather than forward, and their faculty for getting things done without appearing to do anything—but before supplying the stranger in our midst with ammunition to shoot us with, it cunningly sees that he has previous little to shoot at.

In other words, it effectively uses satire to season homely dramatic documentary and not as the main dish. True, the butter is laid pretty heavily on both sides, but it is to good purpose. It will have the average Soviet citizen swapping his sickle for a golf-club. Two-Cities, the sponsors of the film, have definitely done it again.

Points of Appeal.—Amusing, intelligent, and moving story, great performance by Laurence Olivier, flawless support, clever dialogue, showmanlike and resourceful direction, good atmosphere, immense propaganda values, strong feminine angle, intriguing title, and big star values.

The Strange Death of Adolf Hitler

General. F.D.-Universal. American (A). Directed by James Hogan. Featuring Ludwig Donath, Gale Sondergaard and George Dolenz. 6,642 feet. Release January 10, 1944.

SHOWMANLIKE and artistic anti-Nazi melodrama, set in war-time Vienna, describing the tragedy that descends on a peace-loving Austrian's home when the breadwinner is arrested by the Gestapo, reported executed and subsequently forced to act as Hitler's double. The strange and unusual tale is told with considerable power and plausibility—Ludwig Donath gives a clever dual portrayal in the lead—and culminates with poignant and particularly effective dramatic twist. Strong and original enough to stand on its own feet, its wide box-office potentialities are even further enhanced by its big exploitation capacity. Outstanding serious novelty offering

Story. — Franz Huber, a peace-loving Austrian living in Vienna with his wife Anna and his two young boys, is a brilliant mimic and takes pleasure in imitating Hitler. His realistic vocal impersonations come to the notice of the Gestapo and he is placed under arrest. Later, it is announced that he has been executed, but in fact he is placed in the hands of a plastic surgeon and made to look like Hitler. He is then forced to double for the Fuehrer at important meetings.

Anna mourns for Franz, but their children are taught by the Gestapo to regard their father as a traitor. Anna soon finds life unbearable and determines to assassinate Hitler. Franz nurses a similar thought. Anna acts first, but is unaware of the masquerade and shoots the wrong man. Franz and not Hitler dies and Anna is shot down by the Gestapo.

Acting.—Ludwig Donath gives a remarkably convincing study, as Hitler's double. His voice and mannerisms are perfect. Gale Sondergaard earns considerable sympathy as Anna. The supporting players, too, act with conviction.

Production.—The story borrows its central idea from the "Dictator," and decorates it with "Hitler's Children" by-play, but resourceful, artistic and imaginative alchemy enables it to convert its familiar ingredients into something entirely new, moving, exciting and sensational. True, there are moments when its evidence of Nazi bestiality is unnecessarily frank, but the emotionally satisfying acting of Ludwig Donath and Gale Sondegaard furnishes adequate antidote. Technically and histrionically it is well ahead of the average stunt offering. Provided it gets adequate "publicity department" backing it should meet with substantial box-office recognition.

Points of Appeal.—Strong, unusual and gripping story, moving emotional undercurrent, effective and memorable climax, big title values and bigger exploitation angles.

Best Foot Forward

M-G-M. American (U). In Technicolor. Directed by Edward Buzzell. Featuring Lucille Ball, Virginia Weidler and Tommy Dix. 8,611 feet. Release not fixed.

HAPPY-GO-LUCKY military academy comedy musicale, photographed in Technicolor, covering the complications which arise when a famous screen star accepts a cadet's invitation to the annual school dance. The story is amiable rather than witty, but Lucille Ball looks good and most of the song numbers are tuneful. Above all, every possible use is made of Technicolor. Balance is in its favour. Attractive title, star and Technicolor romp for industrial, family and schoolboy and girl audiences.

Story.—Bud Cooper, cadet at Winsocki military college, asks Lucille Ball, a famous screen star, to be his guest at the annual school ball. Jack O'Riley, Lucille's enterprising publicity manager, persuades her to accept. Bud tries to pass off Lucille as Helen Schlessenger, his collegiate girl friend, but Lucille is soon recognised. The real Helen naturally takes umbrage at the deception and the rest of the students promptly seize the opportunity to take Lucille off Bud's hands.

There is a rough house, Lucille loses part of her clothing and scandal casts its shadow on Winsocki. Major Reeber, the head, feels obliged to put Bud on the carpet, but at this juncture the big-hearted Lucille takes a hand. She turns on the charms and the complications end with Bud's graduation.

Acting.—Lucille Ball not only looks attractive as herself, but doddles the part. William Gaxton makes an effective foil as O'Riley, while Tommy Dix, Virginia Weidler, Nancy Walker, June Allyson, Kenny Bowers and Jack Jordan are proof that Hollywood is not lacking in juvenile talent.

Production.—It is difficult to believe that Winsocki military college, if such there be, is one of the stepping stones to West Point, but, on the other hand, we have to admit it offers liberal scope for fun and games. Whether or not its curriculum, which is obviously founded on the maxim that "all work and no play makes Jack a dull boy," is good propaganda we are not prepared to debate. Our concern is solely with its merits as a pivot for musical entertainment and a vehicle for Technicolor. These we find passing good.

Points of Appeal.—Lively, if sketchy, story, versatile young cast, Harry James and his Music Makers, Technicolor, and good title.

Hostages

Paramount. American (A). Directed by Frank Tuttle. Featuring Luise Rainer, William Bendix and Paul Lukas. 7,859 feet. Release not fixed.

EXCITING, tense, solidly constructed undercover romantic melodrama, with an occupied Czechoslovakian background, vividly illustrating a stubborn battle of brawn and wits between the Gestapo and courageous, indomitable patriots. It ends, as usual, with the patriots pulling a pretty fast one on their Nazi overlords, but, apart from its traditional, if grim, finale, studiously avoids the obvious. Its first-rate international cast and experienced and resourceful director invest its high-pressure plot with power and authority. They also subtly colour it with wise and lofty propaganda. Very good general booking.

Story.—Lieutenant Glasenapp, a Nazi officer, is fished out of the river, following a night out in a Prague café. The Gestapo immediately round up 26 hostages, including Janoshik, a seeming half-wit cloakroom attendant, and Lev Preissinger, a wealthy collaborationist. Later, it transpires that Glasenapp committed suicide, but Rheinhardt, a Nazi commissioner, makes it appear that he had been murdered so that the hostages can be held. Rheinhardt and General Daluege, his superior, mean to gain control of Preissinger's fortune

Meanwhile, Paul Breda, young reporter head of a secret underground movement, gets to work. Milada, Preissinger's daughter, breaks off her engagement to Jan Pavel, her wealthy fiancé, and joins the underground in the hope that they will help her father. Unknown to his captors, Janoshik is Karel Vokosch, the real brains behind the underground movement. Eventually, he escapes and contacts Breda and Marie, a staunch woman patriot from the mountains. They then pay the Nazis back in their own coin—they blow up enemy ammunition dumps and barges—but not before the unfortunate hostages are shot. Needless to say, Milada and Breda fall in love and vow to avenge the massacre.

Acting.—William Bendix is a revelation as Janoshik alias Karel Vokosch. Usually cast in tough comedy rôles, he makes the most of his first big chance. Luise Rainer and Arturo de Cordova are adequate as Milada and Breda, and Paul Lukas, Oscar Homolka, Katina Paxinou and, last, but not least, Rheinhold Schunzel are responsible for convincing supporting cameos.

Production.—The story is commendably compact, and its artful and showmanlike concentration on one particular incident subtly enables it to cover a wide field without putting too great a strain on an audience's intelligence. It all starts with the death of Glasenapp and the attempt to make money, as well as political capital, out of his mysterious end, and the strange event is made the pivot of tense and thrilling adventure melodrama. Both an artistic and technical triumph, it is one of the best of its hardy, persistent and popular type.

Points of Appeal.—Exciting, valid and well-knit story, exceptionally good characterisation, colourful and convincing atmosphere, grim yet showmanlike climax, intriguing title and obvious star values.

Headline

Ealing Distribution. British (A). Directed by John Harlow. Featuring David Farrar, Anne Crawford and John Stuart. 6,815 feet. Release not fixed.

ROMANTIC crime drama of the newspaper world, telling an intriguing story of a reporter who is prepared to sacrifice his job and his future when he learns that his boss's wife is innocently implicated in murder. The treatment is rather lacking in punch, but dialogue is bright, comedy is prominent and the story is of the type to ensure a strong feminine interest. Good general programmer, and quota at that.

Story. — Attractive Mrs. Ellington is neglected by her husband, the news-editor of an important paper, and out of pique she visits Grayson, a rather undesirable admirer. While at his flat they are joined by Mollie, an old flame of Grayson's, and, following an altercation, he shoots and kills Mollie. Brookie, Ellington's chief crime reporter, is assigned to the job with instructions to find the woman who was with Grayson at the time. Meanwhile, Grayson blackmails Mrs. Ellington and she has to supply the necessary money for him to get out of the country.

Unaware that the woman concerned is his wife, Ellington threatens Brookie with the sack unless he finds her. Brookie does eventually learn the truth, but he manages to dispose of Grayson in circumstances which satisfy everybody and retains his job as ace reporter without disclosing to Ellington how near he had come to bringing scandal upon his wife and himself.

Acting.—David Farrar is a breezy, confident Brookie, Anne Crawford is adequate as his secretary, and John Stuart sound in the rôle of Ellington. Antoinette Cellier gives a sincere performance as the unhappy wife, and Billy Hartnell as a rival to Farrar, and Richard Goolden dispense a generous measure of laughs.

Production.—The story provides an illuminating example of the old adage "where ignorance is bliss" and drives its point home in entertaining fashion. In execution it barely lives up to the vitality and power of its once-familiar American counterpart, but it is pleasing, often exciting and finishes up on a rousing note. Production qualities are very good and a fight between the reporter and the killer in a fast-moving train is both suspenseful and thrilling.

Points of Appeal.—Interesting story, good comedy, effective drama, wide feminine appeal, good title and cast values.

REISSUE

Danny Boy

Butchers. British (U). Directed by Oswald Mitchell. Featuring Wilfrid Lawson, Anne Todd and Grant Tyler. 6,634 feet. Release not fixed.

WHEN first released by Butchers in 1941 "Danny Boy" met with such success that the revival is bound to be a popular venture. Though the story has a blitz background, there is nothing of the documentary in its composition.

It is a rare mixture of romance, pathos and comedy. Sentiment which will bring tears to all female eyes is offset by the humour with laughs for everybody. It has been re-edited and trimmed by 546 ft. and unessentials eliminated. Grant Tyler, a juvenile discovery, plays the missing son and the accordeon with equal talent and assurance. The musical numbers are carefully chosen favourites to fit the story.

First reviewed in our issue of May 1, 1941.

SHORTS OF THE WEEK

EALING DISTRIBUTION

SKI PATROL. One reel. Norwegian (U).—Produced by the Norwegian Government, this short is both an interesting and picturesque study of Norwegian skiers in peace time, and how many of the men are employing their ability in this direction in war time by patrolling the icy wastes of Iceland. A good fill for all types of audiences.

20th CENTURY-FOX

. . . AND THEN JAPAN. March of Time Series. No. 4. Ninth year. American (U). 1,656 feet. Release date November 22, 1943.—Japan looks very small on the map, is thousands of miles away, and to millions of people just an annoyance. This film may help to bring a realisation that Japan is a serious problem needing a drastic surgical operation. Complete excision, in fact. The production and technical treatment of this subject as put over in this March of Time short is so good that the hors d'œuvre ought to be followed by a real meal of the same matter.

HOW COLUMBIA FILMED "SAHARA"

Triumph of Organisation

"LOGISTICS," the science of equipping and maintaining supply lines to the Fighting Forces, has just recently come into common usage through newspaper channels, but Hollywood has practised the science ever since the birth of movies.

When Columbia sent a 110-man troupe out into the middle of the California desert to film the forthcoming Humphrey Bogart starrer, "Sahara," a job that would take up two months' time, careful planning and organising to maintain a continued supply line of food and equipment was necessary. The details were worked out along military lines, just as though the unit was an expeditionary force going on an overseas invasion.

The moving all happened on the sandy wastes of Imperial Valley Desert for the production of battle sequences in "Sahara," starring Humphrey Bogart as a United States tank sergeant. In addition to British, Free French, South African soldiers and a "Nazi Afrika Korps Army" of some four hundred uniformed extras, there was also a crew and cast of over one hundred which had to be fed, clothed and housed for the "duration" on the desert.

Tons of Stores

Equipment, which included a 24-ton tank, consisted of innumerable sound trucks and equipment lorries for lights, cameras, laboratories for developing film, clothes and all the appurtenances used in making motion pictures.

Headquarters, open 24 hours a day, was set up in the desert town of Brawley, California, where sat Norman Cook, business manager of the unit. His job was to get food, technical equipment and men out to the filming unit 30 miles away in the middle of the desert, where the cameras were grinding the scenes on the picture.

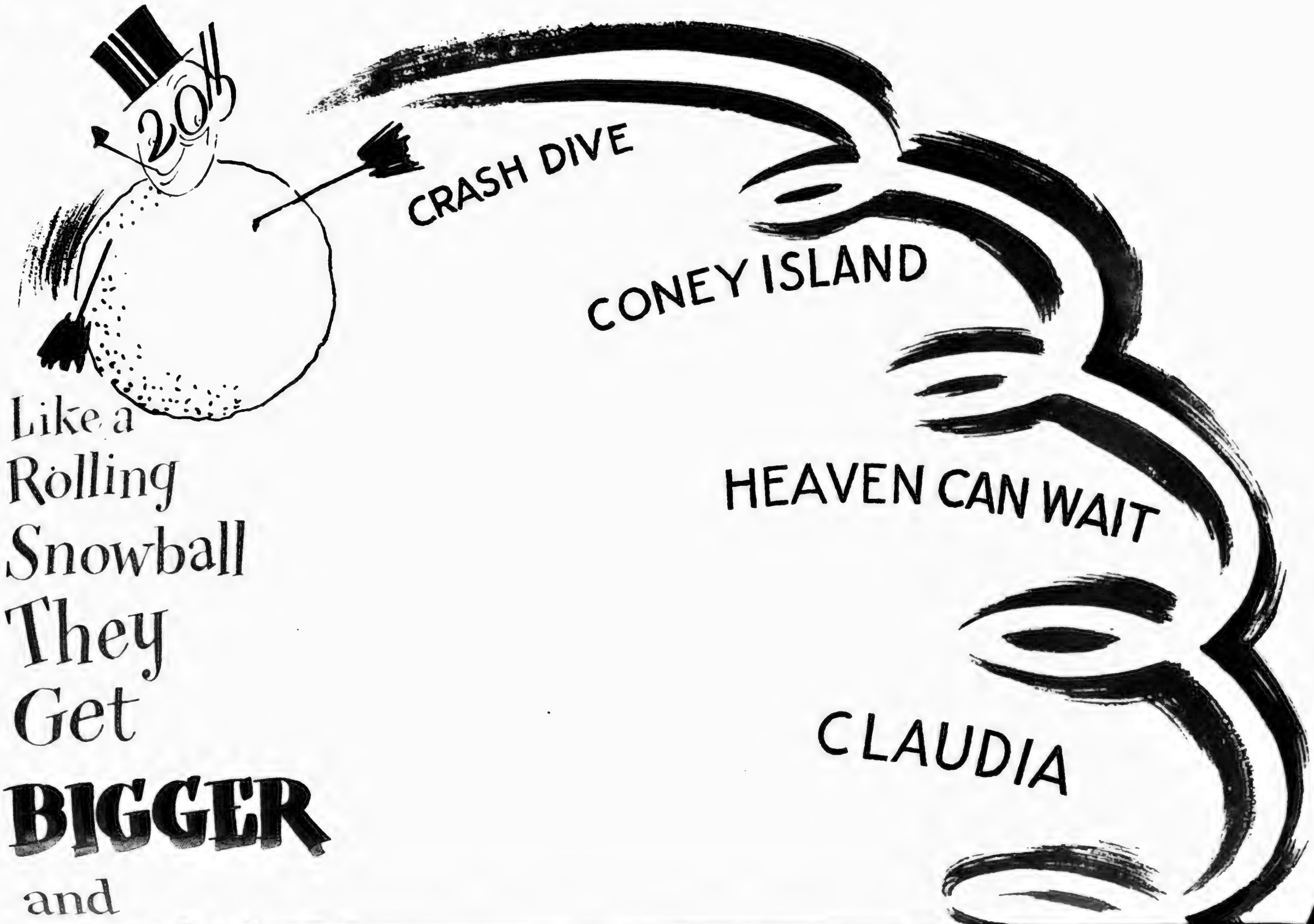
Maintaining a time schedule for players and technicians, despatching reels of film to the desert unit and getting them back to ship to Hollywood for development, keeping communication lines open through sandstorms, all this was no simple task.

Natural Difficulties

The natural elements bore heavily on the job. One night there was a heavy rain on the desert. Norman Cook drove out in the middle of the night to find the roads had been washed away, dashed back to headquarters to round up a crew of workmen, and put them to work immediately. The next morning the sun came up and the company was all ready to roll out to location with equipment and men—right on schedule.

Then Humphrey Bogart, director Zoltan Korda and the rest of the cast went out on location. Cameras rolled and shooting continued without a hitch. At lunchtime there was the hot food right before them carried by another truck in which a portable kitchen was carried. By the ingenious manipulation of the "logistics" of Norman Cook, every sort of emergency was overcome. No one in the entire unit from the star and director down to the prop boy ever suffered in getting what they wanted.

The resignation of **Arthur Gibbins**, for some years past manager of the Beacon, Great Barr, Birmingham, has been followed by the transfer of **W. J. Andrews**, a well-known figure in Midland kinema circles, from the Empire, Walsall, to the Great Barr house of the Clifton circuit. Mr. Gibbins now has charge of the Plaza kinema, Dudley.



Like a Rolling Snowball They Get **BIGGER** and

and

BIGGER

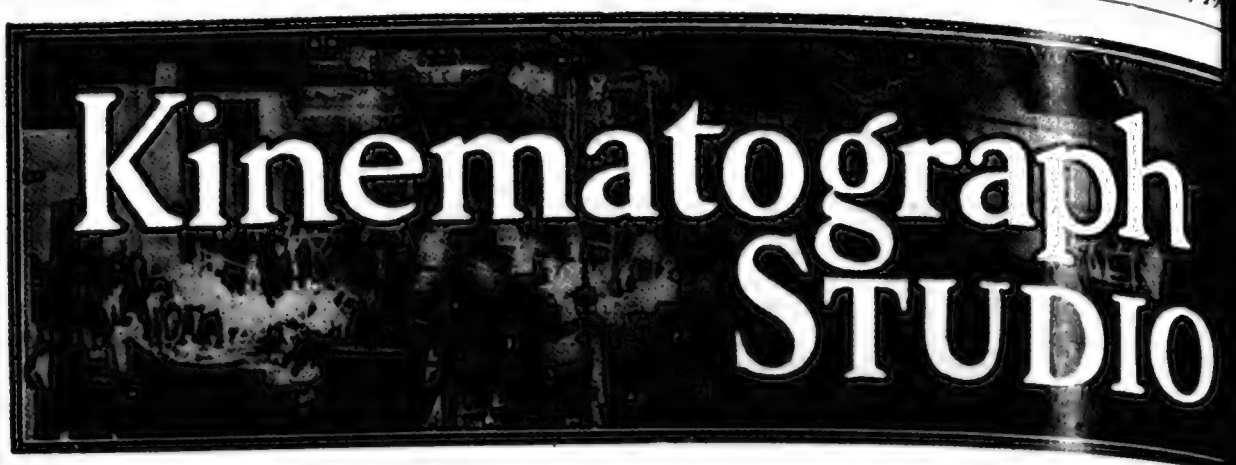
JANE EYRE

SWEET ROSIE O'GRADY

from

20th Century Fox

R.R.B.
The Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Biojector, Peck, London.
'Phone: Rodney 3136.



BRITISH STUDIOS AND THEIR FUTURE

Must History Repeat Itself

By P. L. MANNOCK

ALL those who have at heart the interests of British production (and commercial interest, though important, I rate leas.) must have begun to wonder whether history is going to repeat itself after this war—and if so, to what extent.

Certain basic conditions have changed utterly. The British film, like the kinema Industry itself, of which it formed a part, did not in 1919 play such an important part in the social structure. The "pictures," indeed, were not regarded as a vital social amenity; the inclusion of a kinema in every housing estate plan was certainly not taken for granted, for example. It did not seem, therefore, a matter for national concern that Hollywood product, accumulated for many months, swamped British halls and practically extinguished British studios by sheer economic pressure until 1927.

Still less did it seem important that our native talent, acting and directorial, left us for California in a steady stream, leaving the Industry largely run by "wash-outs" and later at the time of the first films Act, discredited by shady promoters.

IT is easy to say that this cannot happen again. But can't it? The end of the war will find us with the nucleus of a fine studio industry, run by a few chiefs who, by keeping things going, have deserved well of the Trade and the public. But expansion of output will be almost physically impossible for a long time, and Hollywood is credited with a policy of saving up pictures already made, to spring on the post-war world. (Whether this is true it is hard to ascertain.)

Making every allowance for returned studio space and demobilised staffs, I cannot see how we can approach the pre-war output of 200 features a year; and the exhibitor who defaults in his quota will presumably still enjoy practical exemption from penalties, possibly for years to come. Thus the Films Acts, if they are to be something of a dead letter, are in danger of repeal—and this might easily be a mortal blow at independent British production.

AS to marketing British films abroad, in practice this means the American market, and we are certain to have the Hollywood combines making British pictures "for the world"—which must naturally and necessarily mean the U.S.A. first and foremost. Now with the exception of Metro-Goldwyn-Mayer, hardly any American studio chiefs have ever made pictures here which could be called completely British in outlook. At any rate I cannot think of exceptions. Indeed, British quota films acquired by Americans have roughly fallen into two distinct categories—the expensive production designed to please American audiences primarily and the shoddy "quickie," which complied with the law and discredited British films wherever shown.

I HOPE that none of the films to be made on the reopened A.B.P. Elstree floors will fall into either of these classes; and I express this hope simply because Warner Brothers have announced that a tie-up with their Hollywood resources is in the offing. I am all for exchange of stars, stories, and directors but I am still more anxious that British pictures, which have found themselves and expressed our national spirit dur-

Continued on page 43

Teddington Studios welcome local repatriated prisoners of war. Left to right: A. M. "Doc" Saloman, Director Walter Forde, Mrs. "Culley" Forde, Donald Stewart and Vera Lynn

Is Production a Gamble?

B.K.S. Hold Studio Brains Trust

Studio problems as well as theatre and general found a place in the B.K.S. Brains Trust (reported also on pages 27 and 50).

The first question, from Bavnham Honri, asked whether the production of a film was a gamble, or whether a producer was able to assure reasonable success in all productions. Miss Mary Field suggested that if production were not still a gamble, many people in the film business would have been able to retire a long time ago. E E. Blake, managing director of Kodak, considered, however, that there was not to-day much of a gamble, because anything goes in the kinema these days. This view met with general agreement.

A question as to the respective functions of producer and director was admirably answered by Miss Field, who explained that the director is the person who does the actual physical work of directing the film, while the job of the producer is to see that the finished film is coming out as a piece of entertainment; he stands rather more apart from it than the director. The director is absorbed in detail, the producer is responsible for the finished product, and controls not only the direction, but the editing and sound, continuing his work after the director has finished.

A Tribute to British Equipment

A suggestion that British technicians have an inherent prejudice against British equipment was refuted by the Brains Trust. Miss Field agreed that, since America makes films on a much larger scale than we do, some of their equipment is better for certain effects—for example, cameras cranes. She suggested, however, that British equipment might provide a good alibi if the work had not been too good—the excuse being that British equipment had to be used. A first-class technician could turn out as good a job with British equipment as American.

E. Lindsay Shankland has been appointed to take charge of production publicity for Associated British.

In addition to the cast of "2,000 Women" is handsome Bob Arden, 6-ft. singer from Joe Loss' band, son of the London boxing manager Johnnie Sharp.

Elisabeth Welch, Frances Day, Sonnie Hale and Tommy Trinder in Ealing's new musical, FIDDLERS THREE, which Harry Watt is directing

M-G-M BRITISH SIGNS "TED" BLACK

Films for World Markets

EDWARD BLACK, who for many years has been producer for Gainsborough pictures has resigned to join Sir Alexander Korda of M-G-M British as a producer.

Mr. Black will continue his duties at Shepherds Bush and Islington up to the completion of the two current Gainsborough productions, "Blue for Waterloo" and "2,000 Women."

Sir Alexander told the KINE. that Mr. Black will concentrate on the making of pictures for the world market. Preparation of his first production under M-G-M auspices is under way. It is understood that the director will be Carol Reed, who was recently signed by Korda.

Ted Black, Gainsborough producer, signed by Korda

Studio Staff Entertains Ex-Prisoners

DDINGTON PARTY

lve repatriated prisoners of from the Wembley district entertained at Teddington s by Warner's staff and the ction unit working on bia's "Music in the Night."

A. M. "Doc." Saloman in charge party they received congratula- rom stars Vera Lynn and Donald , director Walter Forde and his ulley, technicians, and the entire crew. Colonel Creighton, of the my, and Tommy Veal, electrician ungest V.C. of the last war, also hand to receive them.

gh tea in the canteen, beside each ere gifts of chocolate and cigar- rom the U.S. Army and a money m Warner's studio staff and the a unit.

party wound up in the private watching completed product shes of the sequences they had ot during the afternoon.

LD-TIME INVASION FLEET

Henry V" Progress

oting last week on the Two Laurence Olivier Techni- production of "Henry V," Laurence Olivier directing and g the title role, was con- d with a sequence immedi- prior to sailing for Harfleur 14th centu invasion fleet shot is a composite one, in- g the large Southampton set arts of two smaller sets. This round is highly stylised, and cene of the embarkation is ly reminiscent of a contem- y painting of the period.

quayside of the historic port nted a hive of colourful ac- . Horses, soldiers, equip- waiting to embark, and the ements of the town's fortifi- s crowded with citizens to the king and his soldiers God

STUDIO MAKE-UP ARTISTES

Agreement on Terms with Employers

Conditions of employment and application of payment rates of studio hairdressers and make-up artistes were debated for over five hours at a meeting last Friday between the Labour Sub-committee of the British Film Producers Association and representatives of the N.A.T.K.E.

The results of the understanding reached between the two bodies are to be put before the Councils of the employers' association and the union for ratification.

The Soldier's Life

"THE WAY AHEAD"

Shooting continued last week on the ship sequences in the Two Cities' film "The Way Ahead," which is being directed by Carol Reed at Denham Studios.

In showing the life of the soldier and how he passes his time after he has embarked for service abroad, many angles of shooting are involved so that the decks at Denham still presented scenes of activity, and the camera crane was to be seen tracking in and out and swinging to and fro at a dizzy height.

Lighting and camerawork in this country in wintertime have never been an easy job, but that clever young expert, Guy Green and his crew, have shown that they are able to meet both war and climatic difficulties.

VERA LYNN'S FILM COMPLETED

"MUSIC in the Night," the latest Columbia British production is now complete. Produced by Ben Henry at Teddington, with Mrs. Culley Forde, assistant producer, and with Walter Forde directing, the film presages the best starring vehicle for Vera Lynn to date.

Two marked features of the production have been the transformation of Vera Lynn—effected by the adept handling of Director Walter Forde, and the especially good musical score of the picture, including "Over the Skyline," "It's Like Old Times," "You Can't Do Without Love," "One Love," "It's Easy to Say Good Morning," and "My Prayer," all of which shape like popular hits

A stronger than usual story, with a mystery flavour, tells of a young girl's adventure when becoming involved in a plot to steal a valuable painting; how she frustrates the thieves, and at the same time attains fame as a singer. Commendable camera work is put in by Tito Heller and Gus Drisse, and there is a strong suporting cast of Donald Stewart, Mary Clare, Richard Murdoch, Phyllis Stanley and Frederick Leister.

CHAMP DIRECTS ISLINGTON ROUGH HOUSES

Dave Crowley, former world feather-weight champion and British light-weight champion in 1938, has for the past week been advising John Mills and Stewart Granger on the great fight in the Gainsborough film, "Blue for Waterloo," which Sidney Gilliat is directing at Islington.

Mills and Granger, disdaining the use of doubles, have for three days fought each other practically to a standstill all over the set (a small flat over a pin-table saloon), crashing down a flight of stairs and finishing up in the saloon itself. It was an all-in affair—nothing barred—with furniture, lamps and bodies crashing across the set. Crowley has supervised fights in films before, including that in "My Learned Friend," but he says this is the first time he has hoped the fight will not be too fast on the screen for audiences to appreciate the stylish boxing of the stars, for Granger is a first-class boxer as those who saw the fight in "The Man in Grey" will remember, and John Mills is actually Crowley's own pupil.

Mills has not finished with fighting when he has disposed of Granger in this particular scene, for Gilliat goes straight on to another scrap where Mills takes on Dennis Harkin and Mike Johnson in another free-for-all as they try to throw him out of the pin-table saloon where he is searching for his wife.

Tricky Lighting at Denham

"A CANTERBURY TALE"

The Elizabethan bedroom in the Powell-Pressburger production "A Canterbury Tale," at Denham, has a complete, unbroken ceiling.

In long shot this setting, painstakingly designed by Alfred Junge has the appearance of what it actually is—a room lifted straight from traditional England, merely having one wall removed for the convenience of a studio camera crew.

There are no slits in the ceiling for the arc lamps. A linked problem: to avoid sound distortion Junge had the ceiling built, not with the usual three-ply and plaster; he substituted linen gauze for the wood. When the main lights are off the ceiling is seen to be transparent. The limitations imposed by this construction has naturally created difficulties for Erwin Hillier's attitude who, as far as possible has employed "natural" means.

Filming on this bedroom set occupied much of last week's work.

Among the artistes on call were John Sweet, Sheila Sim, Dennis Price and Esme Cannon. Filming this week turns to the lounge of the same inn, "The Hand of Glory."

L

CAMERA EFFECTS IN JESSIE'S NEW FILM

Trick Sound Distortions

JOHN HARLOW has been busy on his first week on "The Mouse," with a comedy-dream sequence in which Jessie Matthews is featured. Others in the cast are Beatrix Lehman, Winifred Shotter, Hugh Dempster, Joss Ambler, Vera Bogeati, John Salew, Reginald Purdell, Andre van Gysegham, John Stuart, Eliot Makeham, Denier Warren, Ernest Butcher, Anthony Holles and Patricia Hayes.

Special camera effects had to be devised by Jimmy Wilson and Arthur Grant on the cameras, while Harold King helped the dream scenes with trick and sound distortions. Wallace Orton is producing this newest British National offering.

A batch of B.N. subjects are to be Trade shown by Anglo-American in December. These will include "The Shipbuilders," "Battle for Music" and "Old Mother Riley Overseas."

Jessie Matthews in the dream sequence for British National's musical THE MOUSE

A.B.P.C.'s BIG CAST

"It Happened One Sunday"

Nine distinguished British artistes are featured in the Associated British Welwyn production, "It happened One Sunday": they are Dame Irene Vanbrugh, C. V. France, Moore Marriott, Frederick Piper, Marie Ault, Marjorie Rhodes, Ernest Butcher, Kathleen Harrison and Judy Kelly.

Nineteen-year-old Barbara White, who has been signed for a five-year contract by Associated, plays lead opposite Robert Beatty.

Last week's shooting included sets depicting the steerage quarters on the Irish mail-boat from Dublin; the kitchen in a large town residence, and a Liverpool police court. The scenes on the mail-boat show Barbara White as an Irish immigrant coming to England with some compatriots.

Irish folk songs and dances were filmed by Lamec in this sequence. Harry Parr Davis, Phil Green and Charles Williams (New Queen's Hall Light Orchestra) have arranged the music.

BATH NIGHT FRACAS

"Fiddlers Three"

A conjugal battle in the Nero household provided the comedy in the week's shooting on Michael Balcon's musical extravaganza, "Fiddlers Three," which Harry Watt is directing at Ealing.

Poppæa (Frances Day) has been entertaining Seaman Tommy Trinder in the forbidden precincts of the royal bath when the mighty step of Nero is heard on the threshold. Lady-in-waiting (Elisabeth Welch) hides Tommy in one of the earthenware urns that adorn the bathroom. Nero (Francis Sullivan), his suspicions aroused, begins a systematic search of the chamber opposed by Poppæa and Thora, who try their utmost to divert his attention to less dangerous subjects. But Nero will not be diverted. He looks in all the urns, smashing them in his fury when he discovers them to be empty. Finally, all that is left is the one in which Tommy Trinder is hiding. Whilst Nero's back is turned for a second, it sprouts feet and walks away. Baffled, the Emperor turns on his wife and the two indulge in a spirited fracas.

Meantime, set-building on a gigantic scale is in progress for the most lavish scene in the picture—a Roman orgy—due to begin next week.

Continued from page 46

British Studios and Their Future

ing the war, shall retain their independent national quality.

In any case I regard the restored activity of Elstree with much satisfaction. Here it was that the first conspicuous stimulus to production since the last war came about; and the names of J. D. Williams and John Maxwell will always be associated with the building and operation of the famous premises. These floors identified the name of Elstree with films even though there were not the first to exist there. The first British talkie was made there. To-day everyone will wish emphatic success to the new regime, for upon the shoulders of its chiefs descends a substantial share of the responsibility of furthering native production effort on the best lines.

New Directo Appointed Merton Par

ALEC SNOWDEN, w just been promoted Board of directors of Mer Studios, a man of wide ence and ried talents.

Snowde wanted to be a and had s theatrical trai the R.A.F. Management ever, attracted him.

Then fo wed an importa as chief ge manager f Wembley Exhibition Page Empire held in the Stadi 1924, when he controlled 15,0 formers. Later, he act assistant ents manager Stadium.

He worked in New Zeala six years, mainly as Wel representative for the Fulle ward Theatre Corporation, general manager of their theatre in Wellington.

Returning to England in joined the staff of Publicity Ltd. Since then he has with G.-B. Screen Services, Films and Spectator Short

He returned to Merton Studio in December, 1941, as manager, and has cont largely to recent developme the facilities available ther

TRINDER'S NEX SUBJECT

After his E.N.S.A. tour of Africa, due to begin next Tommy Trinder is to start w Michael Balcon's next film ing, "Champagne Charlie cavalcade of the Victorian hall based on the life story great English comedian, Leybourne.

Betty Warren, of "Bala fame is cast to play opposi as Bessie Bellwood, the comedienne. Cavalcanti direct, with John Croydon as ciate producer.

Internment Camp Concert

The greatest diversion for girls in German internment camps are their amateur concerts. So say former girl prisoners from Vittel, now appearing as themselves in Frank Launder's new Gainsborough drama, "2,000 Women".

During such a concert there is back-stage tension, for hidden in a props. room by Phyllis Calvert, Patricia Roc, Renee Houston, Dulcie Gray and other internees are three British airmen. As the concert swings into its finale, so the airmen are smuggled out an patched on the first lap of dangerous return journey to land.

Launder's camp concert i authentic internment lines. in a casino of a former hotel, the girl prisoners f their costumes from crepe supplied by the Red Cross. curtains and redesigned clothes. Vocalists, a gym di spot numbers and a "Sister" a featured. The "Sister" act i vided by Billie Bailey and Ray, themselves dancers who imprisoned Italy.

Renee Houston, damper in stockings, sings "Too Women," by Ray Noble and Kester. A lovely Titian-h screen newcomer, 18-year-old Bray, will light filmgoers her voice in these concert s She sings favourites. "H Sweet Home and "Down i Forest," has a fresh i soprano, which Musical Di Louis Levy rates equal to De Durbin's in er early films.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

MOY MOY

ERNEST · F · MOY LTD.

CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5451

ues from page 2

OTTINGHAM'S PLAN TO STOP FILM MUTILATION

ital work" on film copies. renters' staffs were only able the most cursory inspection ies which were supposed to ken out of circulation for lete overhaul.

angements could perhaps be n hand for projectionists to take this work in their own (for instance, during fire-ing hours) at their own kine- and the hon. secretaries were ted to inquire from renters her they would agree to this, n what basis they would be red to pay for such work. In se of films for Sunday show- ost of these copies were fairly nd the renter concerned could e to forward the copy, say, days before it was due to be l, which would give the pro- nist time to put it in perfect before playing it.

ction Visit to Film

Whitnall, after paying tribute F.T.S. for their careful hand- ethods, stated that all mem- f the committee should make nt of visiting the dump on ver nights when films were inspected there. Such an ex- ce would bring into bold re- he wide range of damage which the committee's job was to correct.

Mr. Foster suggested that small parties of projectionists be invited to see how the committee carried out the inspections. He was sure that already the packing of films had been improved by 50 per cent., but many kinemas were still omitting to write their name across the label on the film tins before despatching.

One kinema complained against for film damage was able to prove to the satisfaction of the committee that the copy in question had not come to the kinema complaining from the "defendant" kinema, but had come straight from the renter, who is now being informed of the circumstances.

Red Cross Drive at Southport

Collections taken at a number of kinemas in Southport last week for the Red Cross and St. John Prisoners-of-War Organisation resulted in close on £600 being raised.

Kinemas taking part were the Coliseum, Palace, Palladium, Plaza, Regal and Scala. The managers co-operated with the Red Cross and St. John organisation, who arranged for officials to attend at the kinemas and collect.

Christiane de Murin who takes the role of a French cabaret star in the George King production CANDLE-LIGHT IN ALGERIA (Br. Lion).

Got it at Last

Metro-Goldwyn-Mayer announce that the new title of their production previously known as "The Melody Man," "Right About Face" and "Thinking of You," is now "Swing Fever."

The release date of Republic's "Thumbs Up" (Br. Lion) has been fixed for November 1.

"JUNIOR MISS"

U.A. Pays Record Price for Hit Comedy

"JUNIOR Miss," the great American hit comedy, has been sold to United Artists for production by Mary Pickford for the highest price ever paid for the screen rights for a play or story.

"Junior Miss," which ran for 700 performances in New York, has been eagerly sought by every major film company.

In an unprecedented alternate deal, Max Gordon and his associates in the ownership of "Junior Miss" have the choice of accepting two offers by Miss Pickford, either an outright payment of $410,000 or a payment of $355,000 plus 35 per cent. of the motion picture's net profits. Six months' time is allowed Gordon and his associates to decide which deal they prefer.

United Artists received permission under the terms of the purchase to release the film version of the play in June, 1944.

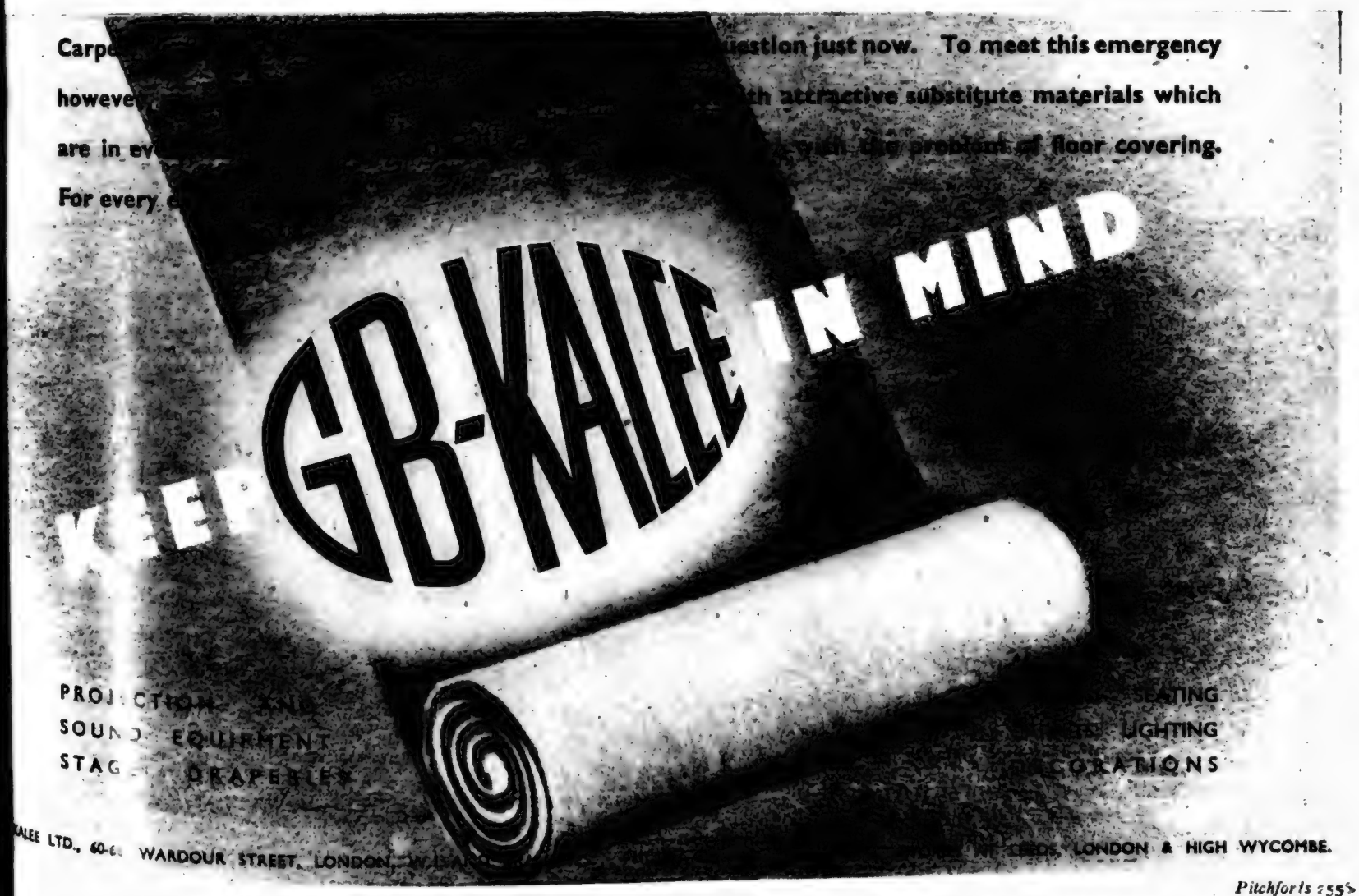
Notts C. C. Transfers

Notts C.C. Licensing Committee has transferred the following licences:—

Stanton Hill, Fackley Road, Stanton Hill, from the late Harry Moore to G. H. Barker.

Savoy, Middlegate, Newark, from W. A. Denton to A. E. Holland.

Several hundred nurses from city hospitals were guests at a preview in Newcastle of the last Leslie Howard production, "The Lamp Still Burns."



Pitchforts 2555

SOUND RCA SYSTEM

CONSTRUCTION SHOWMANSHIP PROJECTION KINE THEATRE SECTION COLO SOUN MUS

The Observation Window

K.P.E.A. Gets Going

FIRST COUNCIL MEETING HELD

FOURTEEN area representatives of the newly formed Kinema Projectionists' and Engineers' Association met in London on Friday to hammer out a constitution and arrange procedure. Tom O'Brien, General Secretary, N.A.T.K.E., to which the K.P.E.A. is affiliated, speaks of the growth of the projectionists' organisation as remarkable. He claims to have 4,000 members in addition to those who have joined the Forces or are doing other work.

AS was generally expected, Stanley T. Perry, late President of the Guild of Projectionists, was elected President, thus establishing a link between the new and the old. Alec Wilson (Newcastle) and A. H. Moodie (Edinburgh) are the vice-presidents, and Miss D. A. Young (the former Guild secretary) is minute secretary to the K.P.E.A. It has been agreed to hold four meetings of the Council a year.

MEANWHILE, a second open meeting of the K.P.E.A. in the London region is to be held on Sunday, November 28, for all projectionists in the North London area, at the Jolly Butchers' Hotel, Wood Green, N.22, at 11 a.m. S. T. Perry, the new national president, will be in control of the meeting, together with other officers and organisers.

I CONGRATULATED F. A. Prior last week on the success of the Nottingham and Derby Film Care Committee, which, as reported in the KINE. last week, has extended to Leicester. He had that morning offered to outline the whole plan to the General Purposes Committee of the C.E.A. next month.

THAT the matter is being explored seriously in a number of districts is seen from the fact that F. B. B. Blake, of Portsmouth, brought forward a scheme of a log-book to accompany the film in order to ascertain where damage takes place. Although this was not accepted by the General Council, it seems probable that a large extension of the Nottingham example may result.

THE B.K.S. had a record audience for last week's "Brains Trust" session. All technical sides of the Industry were represented on the platform, from raw stock to the presentation of the film to the public. Leslie Mitchell as Question Master, with his fund of good-humoured quips, lent the authentic B.B.C. touch, while everybody was waiting to hear Ernie Blake remark, "When I was in Patagonia . . ."

THE number and variety of questions asked and answered suggested that we of the film Trade should spend our time pondering over the innumerable problems that beset the Industry. Questions of the future were well to the fore: What of the many technicians now in the Forces? What is the future of the 16-mm. film? What is going to be the effect on the Industry of television? Would stereoscopy be welcome in the kinema? The admirable answers given by the Brains Trust should provide invaluable material for the student of the Industry.

IT has been necessary to divide up the matter of the Brains Trust in different parts of the KINE. A perusal of the questions raised and answered will enable the reader to realise what a valuable evening the B.K.S. provided.

J. BENSON.

B.K.S. BRAINS TRUST

A Highly Enjoyable Session

THE B.K.S. "Brains Trust" meeting on Wednesday of la week had an interest so varied that it ha become necessa to divide the report of its proceedings and to limit treatment o this page to purely technical matters. Other questions a dealt with on pages 27 and 46.

Memories of past demonstrations of stereoscopic and would-be stereoscopic films were recalled by a question as to whether stereoscopy would be welcome in the kinema. The practical difficulties were stressed by A. G. D. West—who recalled a demonstration in Paris where one had to keep in a certain point in the theatre—and by E. E. Blake, managing director of Kodak, who thought it would be a great thing if it were possible. Col. Lewis, recalling how sound had reawakened interest in the kinema, suggested that something of the sort might later have to be invented to resuscitate public interest in things kinematic. Mr. West mentioned the work of Dr. Ives, but R. J. Engler, of Western Electric, thought this was not yet commercial, although excellent results had been achieved, using polarised light. Stereophonic sound was already possible, and in conjunction with stereoscopy it might revitalise the Industry.

Standard Spools

The advisability of standardising film spool hubs was suggested, with films sent out on a spool. Mr. Blake referred to the standardisation of the double-reel, of which he disapproved, although he agreed it might be adopted. Lt.-Col. Lewis agreed that a standardised hub was desirable; he cited the case of kinemas in a town owned by the same company, whose spools were not interchangeable. He did not, however, approve of the transport of film on spools because of the risk of damaged spools being used on projectors, causing breaks and fires. From the audience, E. E. Oram recalled that a proposal to standardise spools in 1938 had been rejected by other countries.

Another question referred to flicker experienced on the screen when using a single-phase rectifier and a rear-shutter projector, but which vanished with a front-shutter head. A. G. D. pointed out that a single-phase r would naturally cause some flicke he thought that the fact of its app with one machine and not the might be due to a slight differe speed of the two machines alteri phasing between the mains an shutter. Mr. Engler agreed th trouble must be purely mechanic

The Future of Sub-Standard

There was some disagreement the "Brains Trust" in answerin next question: Whether the film had any future in the purely t cal aspects, and whether it would ment or replace the 35-mm. film. Engler had no use for the 16-mm in comparison with 35-mm., either picture quality or sound. Mr. agreed, but Mr. West expressed the site view: he suggested that futu provements in the 16-mm. film—fine emulsions and improved sound- enable equivalent sound and quality to be obtained with consid economy; he mentioned also that 17 film was already used in kinem other countries. (Mr. Mitchell jected that in matters of stock ec Mr. Blake might represent the squ bug, to which Miss Field added t might favour the 70-mm. film.)

Colour-Film Sound

An interesting question from P. G Voigt related to sound, asking w sound was not better in colour film in black-and-white. Messrs. Blak Engler suggested that there shou no difference, since in either ca sound was recorded and printed same stocks, with a black-and track. Mr. Engler suggested two however: the variability of labo work in black-and-white and the that Technicolor pictures are costly, and presumably have been in one of the larger studios, and not be compared with productions in smaller studios, possibly with i equipment.

Push-Pull Query

Another technical question inqui to the merits of push-pull recordin whether it should be adopted in d as well as the original rec Mr. Engler agreed that push-pu very desirable for the original lings, but its application in the would involve greater than its under present conditions. The track, which will give an enhancem sound quality extending the range ten-fold meets requirements the push-pull track does not.

Sound Trac on the Radio

The next question suggested tha reproduced on the radio were of

Continued on page 32

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

E are always ready to give credit where it is due. Men who evolve great advertising ideas or who build on existing ideas modified schemes of their own, who go to pains to make a good job of their publicity efforts deserve credit for what they have done—and get it when we are aware of their activities. There are a few, however, who are mean enough to seize the credit which rightfully belongs to others. Someone in their ken works out a scheme and executes the details; then these credit grabbers step in and claim all the glory. The result is discouragement of those who actually did the work. There is one fortunate compensation of this unhappy business: these praise-pinchers rarely get away with it for long. Sooner or later they are found out, and the discredited boaster is like the deflated balloon—a sorry sight until topped up."

tisfaction Expressed

not often that kinema managers e the pleasure of receiving letters patrons unless it is to ask them have found something that may been lost in the theatre or else plain of some fault of the staff mises, but Manager A. J. Brown, Regent, Dudley, is heartened by ter received from a delighted extracts from which are given. eference is to his weekly Novelty Show, run every Friday.

ar Sir,—My husband and I have rived home after a very pleasant tertaining evening at the Regent a. . . . My husband has never ery fond of pictures, but is always now to 'see you next Friday' (the slogan). We have always d the joke variety performances have been well selected, also kes you make, which, although ve never met you, makes l happy to be one of the Regent . I have noticed during these the audience seem to have a friendly feeling towards each for on several occasions people next to me in their enthusiasm turned to me smiling and passing ndly comment. . . Judging by the se when you appear on the stage, say, in company with other s, that to you we owe the pleasure of a good Friday night's entertainment which, in these troublesome days, certainly lightens our worries and gives us something to look forward to. . . . Trusting you will continue with your good work. 'See you next Friday.'"

Mr. Brown is rather proud of this letter as it is some reward for extra effort.

47 Years a Manager

THE manager of the Ritz, Erith, Kent, sends a photograph of his display for "Action in the North Atlantic." He was assisted in this by the local Sea Scouts and by Lieut. Enderson, R.N.V.R., who loaned models of the *Cutty Sark*, the *Hood*, and one of our latest types of destroyers. During the week of screening he collected £50 for King George's Fund for Sailors, but what is so intriguing is that he signs himself "Veteran Harry Chadwick. 47th year of management."

Readers will join us in congratulations and the wish that he may yet enjoy further happy years of management or pleasurable retirement in his own good time and at his own discretion.

A Record?

I WONDER whether the Trade experience of H. J. Smithers, now manager of the Croydon Hippodrome (an Odeon theatre) is a record? He has been a showman for 42 years, having first been introduced to "moving pictures" while in South Africa. He was so impressed with the then novelty that he acquired apparatus and took films to India. He came to this country in 1905 and took over a meeting-hall attached to the "Spread Eagle" Hotel at Garratt Lane, Wandsworth, S.W., converting it into "The Wandsworth Picture Palace," where he showed pictures at admission prices ranging from 2d. to 6d. Later he converted a number of other halls to films, but the public was not ready for the innovation, and the venture was not the success he had hoped. Nevertheless he has remained in the business ever since. In 1935 he became manager of the Regent, Tooting, claimed to be London's oldest kinema. Later he joined A.B.C., and was in charge of the Prince of Wales Picture Playhouse, Lewisham, when it suffered damage in an air-raid. Mr. Smithers has also been through several blitzes while travelling to and from his business, and can claim to have seen as much of the Battle of Britain as most managers. He has been in his present post since the end of 1941.

The review in our "Showmanship" columns of veteran Harry Chadwick's foyer display proves that there is at least one manager who beats Mr. Smithers by five years.—EDITOR.

Veteran Harry Chadwick's display at the Ritz, Erith, for ACTION IN THE NORTH ATLANTIC (Warner)

39 Years of Service

ANOTHER old and tried member of the Trade also sends specimens of several displays from Gravesend, and says:—

"For the first time in my 39 years' experience in the kinema business when I was blazing the trail for the present-day supers and combines, this is the first time I have ever sent you a photo of any publicity exploitation.

"I am doing this now at the suggestion of my brother managers in Gravesend. The ideas are always suggested by our area supervisor (Kent and Sussex), G. C. H. Dicker, and carried out at very little cost by an amateur, R. Milledge, chief operator, Super Cinema, who can only do this during his spare time.

"I must thank my area supervisor, who is a great help to all us managers with his suggestions."

"With kind regards, yours,
"J. M. L. Dawson, Manager."

The half-dozen photographs received all reflect credit upon Manager J. L. Dawson, and those associated with him in the production of these displays, and the Showman regrets that limitations of war time space precludes the publication of more than the one chosen this week.

His First Entry

A PHOTOGRAPH of a foyer display arranged in the foyer of the Odeon, Loughborough, comes from Manager A. D. Perry, together with a letter in which he says:—

"This display for 'The Gentle Sex' is not the first I have made here, but the first I have been lucky enough to have photographed. The actual display ran along the some 40-ft. length of the foyer but had to be crammed a little for photographing purposes. I would like to add that this was made with the help of the A.T.S. for uniforms, the A.R.P. authorities for the sandbags (which, incidentally, were filled with waste paper for the purpose), the R.E.M.E. for the motor-cycle and camouflage net, and local shops for the models. The total cost was the five D.C. posters which depicted the different sections of the A.T.S.

Gruesome but Arresting

A MOST unusual foyer display was conceived by the manager of the Odeon, Morecambe, for "Five Graves to Cairo."

Each grave, as seen in the illustration, surmounts a dump of various sorts of munitions—from left to right—petrol, 88-mm. shells, machine-gun belts, food (ersatz!), grenades, and most of these articles were loaned by the local detach-

Manager A. D. Perry's vestibule display at the Odeon, Loughborough, in connection with THE GENTLE SEX (G.F.D.)

TORCH BATTERIES SUPPLY SERVICE
Guaranteed all year round

24-HOUR POSTAL SERVICE

Direct from Factory to Cinema by Contract.

B. & B. BATTERIES, LTD.,
CAXTON ROAD, WIMBLEDON, LONDON, S.W.19.
Telephone: Liberty 4993.

M

DISPLAY

Publicity should be strong, yet attractive, including everything from the programmes to the carpets on the floor, briefly, every angle being exploited in every way in the most powerful manner; but one medium is of the most importance, that is the house display, for this should not only be of real force, but also part of the theatre's decoration; this can easily be obtained by installing Coltman's frames and publicity service.

COLTMAN DISPLAYS LTD.

Fairfield Works, Hounslow, Mdx. (Tele.: HOU. 3265-6)

ment of the Home Guard. The headstones were painted on some temporarily unused black-out boards by our local poster writer.

The date of showing practically coincided with the anniversary of the break-through at Alamein, and was emphasised by the wording on the last "stone."

Flaming Windows

THREE shop window displays were arranged in the windows of leading stores in Gateshead by A. J. Joy for his campaign in connection with "The Bells Go Down," and created a considerable interest.

The N.F.S. were good enough to loan various types of equipment for these displays. The principal display board, with cut-out head of Tommy Trinder, was designed by Mr. Joy and painted by Maximus Signs of Gateshead, who also did several other slips, etcs., for the windows; surrounding this display board was coloured metallic paper—red, yellow and blue—giving a flame effect, and arresting the attention of shoppers in the High Street each day.

Hangmen at Chatham

ANOTHER well-devised campaign was carried out by Lionel S. Stevens, National, Chatham (G.-B.), for the film, "Hangmen Also Die." Three weeks before the playdate a 15-ft. linen banner was mounted over the entrance to the theatre with the bold lettering, "'Who Killed Hitler's Hangman?' The Answer Awaits You"—here followed playdate and details of stars, teaser posters in the vestibule completed front of house show. Following this and two weeks previous to the run a double front window was secured at Woolworth's. The back of the window had a 10-ft. linen banner 2 ft. deep, worded "We know who killed Hitler's hangman—do you? The answer awaits you at the National"—here followed playdate, etc. Under this was a 40 in. by 30 in. card in crash colouring with stills displayed. Then on top of a fireplace built up of firebricks was a caricature of Hitler with the wording "Help to hang this man by saving fuel all you can—buy your firebricks here now."

This, of course, linked up with the local fuel economy campaign as also did another window at the local gas company's showroom with a similar display, which concluded the exploitation.

100 Years Old

ALL the fire chiefs on Manchester N.F.S. co-operated 100 per cent. with Manager C. Hadfield at the Apollo, Ardwick, in the exploitation of "The Bells Go Down." Two huge fire pumps, with hydrants, were on view days before the opening, with station commanders, firemen, and N.F.S. girls on duty during the whole time the theatre was open to the public.

A special exhibition of old and new fire appliances was on show, the patrons being so interested that a special section officer had to be detailed to explain the mass of equipment.

One big feature was the rocket life-saving apparatus. This, and fire-fighting gadgets of 100 years ago, provided quite an attraction in themselves. Tie-up with the film was by posters and photos of Tommy Trinder and Mr. Morrison displayed on and around the engines.

Air Support

WHEN showing "Air Force" (Warner) at the Croydon Savoy (A.B.C.), Manager Jack O. Ames was able, through a tie-up with the R.A.F., to make a fine show in his foyer of some 30 large photographs of aircraft in action and other views with an aerial angle. Hanging from the "bridge" (the landing connecting the two side stairs leading to the circle), he had a banner bearing the prophecy: "You will be thrilled by these pictures of the R.A.F. and also by the film 'Air Force,'" and this helped to boost business during the week.

His publicity for "The Bells Go Down" (U.A.) included vocal items by the N.F.S. Glee Singers daily, and he was able to collect about £90 for the N.F.S. Benevolent Fund during the week the picture was shown.

Besides house publicity, Mr. Ames also takes space in the two local papers (each of which has five subsidiaries, which thus cover a wide area) and is represented in the London evening papers. Supplementing this, he issued quad bills and a number of window cards which appear all round the district and keep the public in mind of the Savoy.

Wealdstone's Banjoke

TO publicise Paramount's minstrel musical, "Dixie," at the Wealdstone Odeon recently, V. A. H. Crawley adopted an unusual scheme. In addition to his usual slide and vestibule publicity, he advertised on the screen for amateur banjo players to get in touch with him. The result was that the district was set talking, and he reports that a considerable amount of unexpected talent was unearthed, which he hopes to use at a later opportunity. He also played up Bob Hope's wisecrack about the film: "I wish I was in Dixie—it's a swell picture!" by repeating this all over the theatre and in his preliminary slide announcements. The publicity material was embellished with sketches of banjos, and he took care to hint at the nature of the story by explaining that it was the life-story of Daniel Decatur Emmett, the Minstrel King, not forgetting, of course, to mention the stars of the film—Crosby and Lamour. These measures secured Press comment in the local papers and achieved excellent results at the pay-box despite the drawback of enemy activity during the run of the film.

Stick 'em Up!

I USED to admire the dexterity with which billposters pasted up bills on the hoardings—often in awkward places and at considerable heights. Of course, there are more ways than one of doing most jobs, but I was rather astonished at the *modus operandi* adopted by a couple of youths whom I saw a week or so ago putting up a quad-crown on the wall of a kinema. The site was over the canopy and above a sort of balcony, and the lads had erected a short ladder beside the frame. While one held the steps the other took the pasted sheet, and, holding it by the top corners, carefully arranged it in position and smoothed it down with his hands. The bill got displayed all right, but it can hardly be said that the job looked professional in finish. Maybe they hadn't got a long-handled brush. Or maybe they didn't know how to use one if they had.

Unusual display in the Morecambe Odeon's vestibule contrived by the manager to boost FIVE GRAVES TO CAIRO (Paramount)

B.K.S. BRAINS TRUST

Continued from page 50

Engler raised another point: that the level of sound in the kinema is higher than the original, and in the home it is lower; therefore, by the Fletcher law the characteristics should be altered.

From R. Redknap came a question of vital post-war interest: What is the Industry to do with all its technicians when they come out of the Forces. Mr. Blake expressed himself as very concerned on this point; there would be no difficulty for the top-line men, but the difficulty was in regard to the masses. He recalled that after the last war Wardour Street was crowded with cameramen who had not had a job for years.

Mr. Engler objected to the last point, in that many film technicians had no regular job before the war. The situation would, he thought, be chaotic, unless plans which had been made for increasing production could be brought into effect. Lt.-Col. Lewis was more optimistic in regard to the projection staffs; he pointed out that most kinemas were staffed with people barely capable of carrying on, and his own company would be prepared to take on 850 skilled projectionists as soon as he could get them.

Colourful front of the house dis by J. L. Dawson, at the Maje Gravesend, in his exploitation YANKEE DOODLE DAN (Warner)

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHE
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST GLASGOW, C1
TELEPHONE CENTRAL 5289

NEVERPAR
Cold Water Cement Rubber flooring, Ba lite, Erinoid, Roof Engineering, etc.,
Will Join Wood Perman
Full particulars: NEVERPART 49 Higham Street, Walthamstow, E.17 Larkswood 1061-2
FIRM AS THE GORDIAN KNOT
Trade Ma

RELEASES FOR DECEMBER 13

Compiled by A. W. OWEN

STRANGER IN TOWN (M-G-M)

. Length 6,029 ft. Reg. No. 53. Reviewed in KINE. October 28, 1943.

Frank Morgan, Richard Carlson.

ERE.—Political comedy-drama, the ic experiences of a judge who, e on a vacation, cleans up graft small town.

— "Bronze Horse" Overture, r (excerpts), with adaptation the orchestral piano-conductor

c.—As organ, recorded on H.M.V. 1 by the Chicago Symphony estra.

PED FROM THE GESTAPO (Pathé)

. Length 6,747 ft. Reg. No. 12. Reviewed in KINE. September 16, 1943.

Mary Brian, Dean Jagger.

ERE.—Regeneration melodrama in onage atmosphere, the hectic adures of a forger who falls in the ds of the Nazi agents but re- s to exercise his talents in their rest.

—Prelude to "Premiere Petite e" (Micheli), Bosworth, with adapon from the orchestral piano- ductor copy.

c.—As organ, recorded on Bosth B.C.1026 by the London Con- Orchestra.

BOMBERS' MOON (20th Century-Fox)

U. Length 6,299 ft. Reg. No. 548. Reviewed in KINE. July 15, 3.

STARS.—George Montgomery, Annabella.

ATMOSPHERE.—Novelettish drama concerning a flyer's escape from Germany in company with a Russian girl and a man who poses as a Czech but is in reality a member of the Gestapo.

ORGAN.—"Corioban" Overture, Beethoven (excerpts), (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.3638 by the London Symphony Orchestra.

LADY TAKES A CHANCE (RKO-Radio)

CERT. A. Length 7,729 ft. Reg. No. F.6731. Reviewed in KINE. October 14, 1943.

STARS.—Jean Arthur, John Wayne.

ATMOSPHERE.—Romance and adventure comedy-drama of a young girl with three ardent admirers, but who eventually marries a fourth.

ORGAN.—"Love Must be Free," Paul (Boosey), with adaptation from the vocal-piano copy.

NON-SYNC. — "Love Serenade," Drigo (Hawkes), recorded on H.M.V. B.D. 916 by the New Mayfair Orchestra.

FIRST COMES COURAGE (Columbia)

CERT. U. Length 7,727 ft. Reg. No. F.6779. Reviewed in KINE. October 21, 1943.

STARS.—Brian Aherne, Merle Oberon.

ATMOSPHERE.—Commando romantic melodrama, set in occupied Norway, illustrating how the successful collaboration between an English officer and a

Continued at foot of column 4

Province of Leaders..."

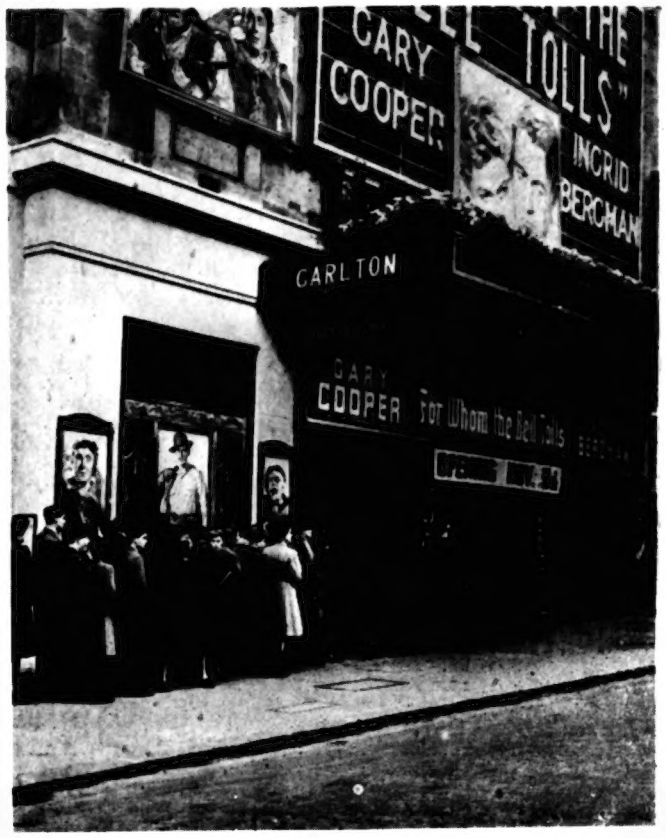
ilgrim Fathers were a courage- nd of leaders and some of the t pioneers England has ever ed. A mere handful of d women setting sail in the lower" over 300 years ago a considerable part in shaping stiny of the great American . Pioneers in sound equip- the RCA organisation will e standard for the motion apparatus orrow.

OUN RCA STEM

EADING INFLUENCE IN SOUND TECHNIQUE TODAY

PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, W.C.2
Phone: Temple Bar 2971 (12 lines)

Pitchfords 2555



Advance booking queues at the Carlton, Haymarket, London. This indicates the interest aroused in FOR WHOM THE BELL TOLLS (Paramount) as similar queues are an all day and everyday proof of the heavy pre-showing booking

"In Remembrance" Presentation at Kingston-on-Thames

MANAGER REYNOLDS ROBERTS and his organist, Harold Coombs, co-operated very successfully in presenting an effective and arresting stage show at the Regal (A.B.C.), Kingston-on-Thames, on Poppy Day. The stage at this theatre is of West End size, and its electrical and scenic appointments such that productions of this nature can be staged in lavish form without difficulty, added to which the large Wurlitzer organ can be effectively used as a complete musical background.

The story was unfolded with simplicity and artistry, the opening sequence provided by the organist playing "Tipperary" in pianissimo tone as the tabs opening revealed a setting of the Cenotaph, in front of which an old first world war soldier stood with reversed arms as the music changed to "Keep the Home Fires Burning." As the soldier looks at a photo "Mademoiselle from Armentières" and "Pack Up Your Troubles" follow with a gradual crescendo. "Slope Arms" attitude of the soldier was the signal for contingents of the Navy, Army and R.A.F. to march on to the stage to the strains of "Hearts of Oak," "The British Grenadiers" and the famous R.A.F. "March Past." When assembled the "Last Post" was played, arms presented, and a wreath of huge size laid on the Cenotaph while "Land of Hope and Glory" was presented with vocalist, orchestra, choir and organ superimposition on an effective record perfectly synchronised, forming a dignified and effective climax.

As epilogue the organist played "There'll Always be an England" as the two soldiers shook hands as the curtain fell. The wreath referred to was on show in the vestibule, and a brisk trade with poppies had been in progress all day with satisfactory results. The total must have been very gratifying to all those concerned.

A. W. O.

ROWLAND TIMS AT ABERDEEN

IT is always pleasant to be able to record the achievements of the old pioneer organists, who still set a high standard of interludes and not only remain as resident organists for long periods but grow more popular and make more musical friends the longer they stay.

Rowland Tims, F.R.C.O., is a case in point, for he has now been well over five years at the Capitol, Aberdeen, and must always be considered as part of the valuation of the theatre. This organist always seems to remain for long periods at theatres, for he was at the Capitol, Haymarket, and at Liverpool Paramount for years in each case. Now, in far away Aberdeen, Roland Tims holds the fort well, and even finds time to be the organist at one of the principal churches and give choral societies performances at the oratorios on Sundays just for practice in conducting and to fill up his spare time.

His latest stunt (*a la* "Sandy") is to play "serenades" to overseas Servicemen's sweethearts who are invited to the theatre to hear their boy's favourite tune. "Favourite tunes of repatriated prisoners of war" is also quite an original stunt, but sandwiched in between, Roland always plays fine musical numbers of the popular classics, for Aberdeen folk have learnt to greet him as a musician first and a showman afterwards, the keynote of his successful career.

A. W. O.

Norwegian patriot paves the way for a successful British raid.

ORGAN.—Prelude, "Morning" ("Peer Gynt" Suite), Greig (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2933 by the London Philharmonic Orchestra.

TWO SENORITAS (Columbia)

CERT. U. Length 6,126 ft. Reg. No. F.6792. Reviewed in KINE. November 4, 1943.

STARS.—Joan Davis, Jinx Falkenberg.

ATMOSPHERE.—Comedy musicale, the gay adventures of two chorines, who pose as Portuguese stars and get a break on Broadway.

ORGAN.—"Spanish Dance Suite," No. 5, "Andalouse," Granados, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1553 by the New Light Symphony Orchestra.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.
			LONDON.		
Thur., Nov. 18	11 a.m.	Studio One	Spy Ship	Warner	Craig Stevens
Fri., ,, 19	11 a.m.	Studio One	Secret Enemies	Warner	Craig Stevens
,, ,, 19	10.30 a.m.	Own G.F.D. Theatre	Get Going	G.F.D.	
Tues., ,, 23	10.45 a.m.	Rialto	Up With the Lark	New Realm	Revnell and West
Wed., ,, 24	10.45 a.m.	Studio One	The Desert Song	Warner	Dennis Morgan
			BELFAST.		
Tues., Nov. 23	10.45 a.m.	Classic	Flesh and Fantasy	G.F.D.	Charles Boyer
Wed., ,, 24	10.45 a.m.	Classic	Strange Death of Adolf Hitler	G.F.D.	Ludwig Donath
			BIRMINGHAM.		
Tues., Nov. 23	10.30 a.m.	West End	Crime Doctor	Columbia	Warner Baxter
,, ,, 23	10.30 a.m.	Scala	Hitler, Dead or Alive	International F.R.	Ward Bond
,, ,, 23	10.30 a.m.	Futurist	Best Boot Forward	M-G-M	Lucille Ball
Wed., ,, 24	10.30 a.m.	Scala	Texas to Tokyo	G.F.D.	Richard Quine
,, ,, 24	10.30 a.m.	Forum	Headline	Ealing Distribution	Anne Crawford
,, ,, 24	10.30 a.m.	Futurist	So Ends Our Night	International F.R.	Fredric March
Thur., ,, 25	10.30 a.m.	Scala	The Iron Road	United Artists	Richard Dix
,, ,, 25	10.30 a.m.	Scala	Road to Tokyo	United Artists	Documentary
Fri., ,, 26	10.30 a.m.	Scala	Demi-Paradise	G.F.D.	Laurence Oliver
			CARDIFF.		
Tues., Nov. 23	10.45 a.m.	Park Hall	Appointment in Berlin	Columbia	George Sanders
,, ,, 23	10.45 a.m.	Odeon	Top Man	G.F.D.	Donald O'Connor
,, ,, 23	10.45 a.m.	Olympia	Headline	Ealing Distribution	Anne Crawford
Wed., ,, 24	10.45 a.m.	Empire	Texas to Tokyo	G.F.D.	Richard Quine
Fri., ,, 26	10.45 a.m.	Odeon	Demi-Paradise	G.F.D.	Laurence Oliver
,, ,, 26	10.45 a.m.	Park Hall	Two Senoritas	Columbia	Joan Davis
			GLASGOW.		
Tues., Nov. 23	10.45 a.m.	Picture House	Sweet Rosie O'Grady	20th Century-Fox	Betty Grable
,, ,, 23	10.45 a.m.	La Scala	The Iron Road	United Artists	Richard Dix
,, ,, 23	10.45 a.m.	La Scala	Road to Tokyo	United Artists	Documentary
Wed., ,, 24	10.45 a.m.	New Savoy	Texas to Tokyo	G.F.D.	Richard Quine
,, ,, 24	10.40 a.m.	Regal	Headline	Ealing Distribution	Anne Crawford
Thur., ,, 25	10.45 a.m.	La Scala	Top Man	G.F.D.	Donald O'Connor
Fri., ,, 26	10.45 a.m.	La Scala	Demi-Paradise	G.F.D.	Laurence Oliver
			LEEDS.		
Tues. Nov. 23	10.45 a.m.	Scala	What's Buzzin,' Cousin?	Columbia	Ann Miller
,, ,, 23	10.30 a.m.	Tower	Best Foot Forward	M-G-M	Lucille Ball
Wed., ,, 24	10.45 a.m.	Tower	Hitler, Dead or Alive	International F.R.	Ward Bond
Thur., ,, 25	10.45 a.m.	Tower	So Ends Our Night	International F.R.	Fredric March
,, ,, 25	10.45 a.m.	Scala	The Iron Hand	United Artists	Richard Dix
,, ,, 25	10.45 a.m.	Scala	Road to Tokyo	United Artists	Documentary
Fri. ,, 26	10.45 a.m.	Scala	Demi-Paradise	G.F.D.	Laurence Olivier
,, ,, 26	10.45 a.m.	Ritz	Headline	Ealing Distribution	Anne Crawford
			LIVERPOOL.		
Tues., Nov. 23	10.45 a.m.	Scala	Good Luck, Mr. Yates	Columbia	Claire Trevor
,, ,, 23	10.45 a.m.	Trocadero	Top Man	G.F.D.	Donald O'Connor
,, ,, 23	10.30 a.m.	Forum	Headline	Ealing Distribution	Anne Crawford
Wed., ,, 24	10.45 a.m.	Trocadero	Texas to Tokyo	G.F.D.	Richard Quine
Thurs., ,, 25	10.45 a.m.	Trocadero	Dem-iParadise	G.F.D.	Laurence Olivier
Fri., ,, 26	10.45 a.m.	Palais de Luxe	The Iron Road	United Artists	Richard Dix
,, ,, 26	10.45 a.m.	Palais de Luxe	Road to Tokyo	United Artists	Documentary
			MANCHESTER.		
Tues., Nov. 23	10.45 a.m.	Gaiety	Appointment in Berlin	Columbia	George Sanders
,, ,, 23	10.45 a.m.	Gaumont	Headline	Ealing Distribution	Anne Crawford
Wed., ,, 24	10.45 a.m.	Oxford Street	Two Senoritas	Columbia	Joan Davis
,, ,, 24	10.45 a.m.	Gaumont	Strange Death of Adolf Hitler	G.F.D.	Ludwig Donath
,, ,, 24	10.45 a.m.	Gaiety	Best Foot Forward	M-G-M	Lucille Ball
Thur., ,, 25	10.45 a.m.	Gaumont	Top Man	G.F.D.	Donald O'Connor
,, ,, 25	10.45 a.m.	Gaiety	Rogues Gallery and Shorts	Columbia	
			NEWCASTLE.		
Tues., Nov. 23	10.30 a.m.	Essoldo	Good Luck, Mr. Yates	Columbia	Claire Trevor
,, ,, 23	10.45 a.m.	Odeon	Top Man	G.F.D.	Donald O'Connor
Wed., ,, 24	10.45 a.m.	Queen's Hall	Texas to Tokyo	G.F.D.	Richard Quine
,, ,, 24	10.45 a.m.	Grainger	Best Foot Forward	M-G-M	Lucille Ball
,, ,, 24	10.45 a.m.	Odeon	The Iron Road	United Artists	Richard Dix
,, ,, 24	10.45 a.m.	Odeon	Road to Tokyo	United Artists	Documentary
Thur., ,, 25	10.45 a.m.	Queen's	Headline	Ealing Distribution	Anne Crawford
Fri., ,, 26	10.45 a.m.	Odeon	Demi-Paradise	G.F.D.	Laurence Olivier
			NOTTINGHAM.		
Tues., Nov. 23	10.45 a.m.	Scala	Strange Death of Adolf Hitler	G.F.D.	Ludwig Donath
Wed., ,, 24	10.45 a.m.	Scala	Texas to Tokyo	G.F.D.	Richard Quine
Thur., ,, 25	10.30 a.m.	Scala	Hostages	Paramount	Luise Rainer
Fri., ,, 26	10.45 a.m.	News Theatre	Top Man	G.F.D.	Donald O'Connor
,, ,, 26	10.45 a.m.	Scala	Headline	Ealing Distribution	Anne Crawford
			SHEFFIELD.		
Tues., Nov. 23	10.30 a.m.	Cinema House	Hostages	Paramount	Luise Rainer
Wed., ,, 24	10.45 a.m.	Hippodrome	Headline	Ealing Distribution	Anne Crawford
,, ,, 24	10.45 a.m.	Cinema House	Texas to Tokyo	G.F.D.	Richard Quine
Fri., ,, 26	10.45 a.m.	Cinema House	Demi-Paradise	G.F.D.	Laurence Olivier

E. G. TURNER
. . . supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE
43-49 Highbam St., Walthamstow, E.17
Telephone: LARKSWOOD 1081-2

J. ROWLAND SALES LTD.,
Estate Agents, Valuers and Consultants to the Cinema Industry.
Faraday House, 8-10, Charing Cross Road, London, W.C.2.
Tele. Nos.: Temple Bar 9719-2893
Cinemas urgently wanted for substantial Applicants. UTMOST PRIVACY AND DISCRETION EXERCISED IN ALL NEGOTIATIONS. Contact J. Rowland Sales, *Managing Director.*

WASTE PAPE
The salvage drive is urgent as ever. Are y doing your bit?

SITUATIONS VACANT

PERATOR-MANAGER required for small kinema in a Lancashire sea-town; must be exempt.—Apply, ing age, experience and salary, Box 648, Kinematograph Weekly.

ANTED, Manager or Manageress kinema in Cornwall.—Write, Super-, King's Cinema, Camborne.

SSISTANT TO LONDON BRANCH NAGER, PREFERABLY WITH OWLEDGE OF OFFICE ROUTINE, QUIRED BY MAJOR RENTER. ST BE EXEMPT. WRITE IN NFIDENCE, STATING EXPERI-CE IN FILM INDUSTRY. ALSO Y TYPIST REQUIRED.—O., BOX KINEMATOGRAPH WEEKLY.

MART Assistant Manager required for -class independent Yorkshire kinema. , experience, and salary required to Box 705, Kinematograph Weekly.

HIEF and Second Operators, various rts of London; top wages to the t, conscientious men; exempt ap-ants only; bonus scheme after trial od. Also vacancies for Manager-rators.—Vincent Wareing, 20, Craven dens, Wimbledon, S.W.19. Liberty

HIEF AND SECOND OPERATORS. OD WAGES AND EXCELLENT ST-WAR PROSPECTS FOR CIR-IT ADVANCEMENT. ANAGERS FULLY EXPERIENCED ALL BRANCHES; MUST BE OD EXPLOITATIONISTS AND CIPLINARIANS.—FULL PARTICU-RS, WITH PHOTO, STATING E AND SALARY REQUIRED PLIES TREATED IN STRICT NFIDENCE), 11, ROSE HILL RDENS, SUTTON, SURREY.

ANTED, Co-chief and Second Opera-.—Apply, Manager, Coliseum Cinema, en Lanes, Harringay, N.8.

PERATOR wanted for modern ma in Wiltshire; evenings and one ince; furnished bungalow available. Box 712, Kinematograph Weekly.

ANTED, Operators, 1st, 2nd, and for London districts.—Apply, Super-, Golden Domes, Camberwell, Lon-, S.E.5.

ANTED Second Operator Sunday and act as First Assistant Elec-an for stage shows weekday.—y, Manager, Shepherd's Bush re, London, W.12.

RGANISTS wanted for A.B.C. atres—Regal (Torquay), Royal (Ply-th), Ritz (Penzance); tip-top musi-showmen only.—Fullest particulars, ervisor, Devon and Cornwall Area, The y Cinema, Exeter, Devon.

IVE Salesman wanted for West of gland territory; salary and commis-paid.—P., Box 714, Kinematograph kly.

SITUATIONS WANTED

OUNG Manager requires change; rt appearance, tall, keen exploiteer; ct disciplinarian; café experience; at sent employed by large circuit.—All lies, D., Box 680, Kinematograph kly.

ANAGER (37), exempt, 12 years' erience circuit and independent, con-red good at his job, wants Manage-t good-class independent or small uit house.—R., Box 692, Kinemato-aph Weekly.

ANTED immediately, Manager and fe as Secretary, Cashier, etc.), small atre within 30 miles London; both empt, bonded and trustworthy; ex-lent ideas; good proposition; both ng and full knowledge of routine, licity and showmanship.—All in-iries to M., Box 711, Kinematograph eekly.

ANAGER, 30 years' experience otland and England) in Cinemas, riety, Dancing, Catering, age 54, tive, good appearance, well mannered, od references, seeks appointment in untry town or near seaside; circuit independent; moderate salary.—Q., x 715, Kinematograph Weekly.

OLO Organist desires Sunday engage-ts; North, North-East or Midlands.—Box 707, Kinematograph Weekly.

MESSRS.

HARRIS & GILLOW

The recognised Cinema and Theatre Agents and Valuers

CINEMAS FOR SALE

LANCS.—Soundly established district Cinema in large town. Consistent profits. Favourable lease a. low rent. PREMIUM £6,000 (B.5)

HOME COUNTIES—Well equipped, seating just under 1,000. Good lease at moderate rent. Takings just under £10,000—substantial profits. PREMIUM £9,000 (B.6)

LANCS.—Well appointed Cinema, occupying valuable position, profits about £2,000 p.a. Price FREEHOLD £20,000 (D.3)

EASTERN COUNTIES—Important town. Constructed and furnished in first-class style. Seats 1,000—with room for enlargement. Present takings satisfactory, which can be greatly increased under normal conditions. PRICE £22,500 (D.7)

LONDON—Seating 850. Very low rent. In perfect condition. PREMIUM £3,500 (B.4)

LONDON—£30,000 will secure Circuit of 4 well-established Cinemas in excellent locations. They have all been well maintained. Combined takings exceed £40,000 p.a. and profits about £6,000, after liberal allowances for repairs. (D.6)

Particulars of the above and others in all parts of the Country can be obtained by Principals only on personal application to the Sole Agents as above.

OFFICES:

80/82, Wardour St., London, W.1

Phones: GERrard 2504 (7 lines) Grams: "Faddist," Rath, London

MANAGER, TWENTY YEARS IN BUSINESS, TEN YEARS' MANAGEMENT, EXPERT PROJECTIONIST AND MAINTENANCE ENGINEER, INCLUDING, OIL PLANT, KEEN KNOWLEDGE BUILDING, EQUIPMENT AND CIRCUIT ORGANISATION, BONDED, PRESENT ASSOCIATION ELEVEN YEARS, SEEKS PROGRESSIVE POSITION AS THEATRE DIRECTOR-SUPERVISOR-CHIEF ENGINEER; PREFERABLY SMALL CIRCUIT WITH IDEAS FOR EXPANSION; POST-WAR POSITION MUST BE ASSURED.—ONLY GOOD OFFERS TO G., BOX 706, KINEMATOGRAPH WEEKLY.

LONDON gentleman (47) desires trust position offering variety and scope; past experience includes sales promotion, advertising, exploitation, kinema management, film reviewing, staff control; some production knowledge; wide interests.—Clark, 89, Stramongate, Kendal.

OPERATOR (32) and wife (30) as Cashier or Manager, desire position; seven years' experience, running own kinema; anywhere England.—Send terms, Michael Gavahan, Star Cinema, 40, Dublin Road, Swinford, Mayo.

KINEMAS FOR SALE

NORTHAMPTONSHIRE Kinema for sale, 550-seater; building and contents value £12,300; annual profit £3,000; Kalee equipment and sound; offers wanted.—W., Box 697, Kinematograph Weekly.

THREE London suburban Kinemas, good profit-making propositions, for sale on basis of three years' purchase; certified figures. Details to those who forward credentials.—K., Box 709, Kinematograph Weekly.

SMALL Kinema, Freehold, West Midlands; taking £60 weekly under indifferent direction; £4,000; bankers' references.—J., Box 708, Kinematograph Weekly.

KINEMAS WANTED

WANTED, Kinema, lease or purchase, London preferred; genuine; all replies treated privately.—Z., Box 700, Kinematograph Weekly.

FILM TRAVELLERS AND MANAGERS.—WOULD YOU LIKE TO EARN A NICE FEW HUNDRED POUNDS? Do you think there is any possibility that the owners or lessees of any kinemas in your territory would be agreeable to sell or rent? All information treated in the strictest confidence. Your name need never appear and you will not be required to negotiate.—Write, X., Box 698, Kinematograph Weekly.

PANTOMIMES

WANTED, a Kinema or Theatre, for December 27 week, for a Pantomime of "Cinderella," full company; other dates available.—Thompson, 46a, Barons Court Road, London, W.14.

THEATRE SEATS

RECONDITIONED Seats and Backs for Sale. Seats Re-covered. Wanted. Standards. — R. Bovilsky, Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

ORGANS

HAMMOND Organ required; full-size theatre model.—State number of speakers and price to Leslie Holderness, Odeon Theatre, Birmingham.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photographers' films and stills also wanted.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d. —Pillans and Wilson, Publishers, Edinburgh.

W. L. PEMBER'S "Read This and Weep," 2s. 8d., post paid.—White Hill Press, Marlow, Bucks.

FOR SALE AND WANTED

GEORGE PALMER
OFFERS THIS WEEK
KALEE 8 MECHANISMS,
KALEE 8 M.L. ARCS,
KALEE 10 M.L. ARCS,
KALEE VULCAN ARCS,
KALEE PEDESTAL STANDS,
KALEE LAMPHOUSES,
KALEE ARCS,
KALEE 8 M.L. ARC JAWS,
KALEE 8-MM. POS. JAWS.
KALEE KERESCOPES,
KINESOL MIRRORS,
KNOB AND SCREW, SIMPLEX,
KNOB COVER LATCH, SIMPLEX,
KNOB, UPPER & LOWER SIMPLEX.
KNOB FRAMING GEAR, SIMPLEX,
KEYED SPINDLE TOP, SIMPLEX,
KEYED SPINDLE TOP,
KEYED SPINDLE BOTTOM BOX,
KING TALKIE TRAILER,
KINO AND NEOKINO LENSES,
KINOSTAR LENSES.
KILOWATT LAMPS,
KINEMA SIGNS,
KANDEM STUDIO LAMPS,
KINEMA CARBONS, ALL MAKES,
K.F.S. SIGNS,
KINEMA TIP-UP SEATS,
KALEE MACHINES,
KALEE SPARE PARTS,
KALEE CINE. LENSES,
KALEE RESISTANCES,
KALEE SPOOLS,
KALEE SPROCKETS FOR
KANDEM RESISTANCES,
KERESCOPES, VARIOUS.
KITS OF TOOLS,
KLICK EASIFIT,
KING SLIDES,
KALEE SPOOL BOXES,
KALEE CONDENSERS,
KINARKO CARBONS.
KANTARK SWITCHGEAR,
KAMM PROJECTORS,
KAMM MIRROR ARCS,
KAMM SPARE PARTS,
KINEMA SPARES.
KEEN CINE. SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

LUSTRE.—New Wonder Lightning Cleaner and Polisher for lenses, mirrors glass, chromium. Greaseless, economical. Get a bottle from your supplier, or 2s. 6d., post free.—Reid's Chemicals BCM/Brillustre, London, W.C.1.

FOR Sale, King George III original favourite Travelling Coach; perfect sound order; ready for the road; silk interior and leather in grand condition; will allow 30 gns. for lamps and silk fringe on coachman's dickey. Price 150 guineas.—Apply, J. R. Pace St. John's House, Burgess Hill, Sussex.

COMPLETE Sound and Projection Equipment.—B.T.H. Sound, type V.A.3. form D.O.; Kalee 8 Projectors; B.T.H. Arcs, type F.; Nevelin Mercury Arc Rectifier, 2 x 55 amp.; pair Ross D.P.L. 5-in. Lens; for sale end of the year; can be seen and heard by appointment. —Apply, U., Box 695, Kinematograph Weekly.

FOR Sale.—One Ernemann III rear shutter Mechanism; also one Ernemann II Mechanism; both fitted for Western Electric universal base; complete with top spool boxes.—E., Box 681, Kinematograph Weekly.

FOR Sale, three new Ross Projection Lenses, Type C.D.P.L., focus 3½ in., 4½ in., 4½ in.; will accept best offers.—L., Box 710, Kinematograph Weekly.

WANTED, Spools to fit Ernemann No. 2 projector.—Price and particulars of condition to West Derby Picture House, Liverpool, 12.

METAL Tickets wanted for Kesnor Ticket Machine. Shapes: Triangular, round and square.—Offers to Cinema, East Port, Dunfermline, Fifeshire.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
November 18, 1943

THE CRITICS AGREE WITH THE
WISE OLD BOX-OFFICE—

"A Cinch from Paramount"

IT'S

"TRUE TO LIFE"

AND

twice as funny!

The CINEMA

Paramount's Four Star Comedy Hit: "True To Life"

"TRUE TO LIFE," the four-star domestic comedy trade shown by Paramount yesterday, presents a sparkling side-light on the ups-and-downs of sub-urban family life.

Gaily characterised throughout, and chock-full of romantic and flirtatious piquancies, the hilarities deal with the victimisation of a humble family by a couple of radio script writers out for copy. Outstanding are the domestic portraits, including a delightfully screwball pa, a love-lorn tween-age kid, a formidable ma, and a demure grown-up daughter who figures in care-free romance with both the enterprising writers.

Mary Martin, Franchot Tone, Dick Powell and Victor Moore are the leading players, the latter especially scoring as the would-be inventor with a yen for domestic gadgets. There seems little doubt that Paramount have a comedy winner with this one, a winner which all the family can enjoy.

The Daily FILM RENTER

Merry Fun In "True to Life" PARAMOUNT'S BOX-OFFICE CINCH

"True to Life," trade shown by Paramount at the Carlton yesterday, is a fresh and funny crazy comedy of domestic life of the kind which spells bigger and better box-office.

With Mary Martin, Franchot Tone, Dick Powell and Victor Moore heading its cast, it unfolds a side-splitting story of a radio writer who poses as an out-of-work and invades a working-class home in search of material, to find himself beset by the girl of his dreams, her scolding mother, her crazy-inventor father, and sundry other in-laws.

Its situations pack rollicking, unforced hilarity, while its unfolding is enlivened with naturally introduced songs, a love romance, and plenty of subsidiary character cameos.

Resourcefully directed by George Marshall, the offering is a real human interest, embellished with many telling thrusts at workaday foibles, and one which promises to build up from show to show on sheer weight of word-of-mouth advertising.